

**THE MUSIC OF BOB BROOKMEYER AND HIS INFLUENCE
UPON CONTEMPORARY COMPOSERS AND ARRANGERS OF
LARGE ENSEMBLE WORKS**

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ABSTRACT

This thesis will examine the music of Bob Brookmeyer and his influence upon contemporary composers and arrangers of large ensemble works. Through the analysis of Brookmeyer's pieces "Nasty Dance" and "Make Me Smile" I will discuss the innovative concepts and approaches that are within his compositions and that are apparent in later works by other composers. The areas of discussion will focus on melody, harmony and orchestration, rhythm and form and improvisation. I will also discuss the effect and direct influence on three present day composers that were under Bob Brookmeyer's tutelage: Jim McNeely, Maria Schneider and Dave McMurdy. Through analysis I will document the differences and similarities that each of these composers exhibit due to the influence of Brookmeyer's works. In addition, I will analyze a large ensemble composition of my own to further demonstrate Brookmeyer's influence.

DEDICATION

I would like to dedicate this thesis to the memory of my mother who past away at the early age of 67 on April 17, 2009. Her love and support and belief in my abilities encouraged me to become the person that I am today. I would also like to dedicate this thesis project to my father who has always been there for me and will always inspire me to meet his example. I would also like to dedicate this to Michele, Samantha and Olivia who inspire me and encourage me in anything that I set my mind to.

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CHAPTER ONE

INTRODUCTION

Bob Brookmeyer's achievements as an instrumentalist, composer and arranger have been documented and recognized for many decades. In addition to his artistic contributions, he dedicated himself to educate future generations of musicians and composers. His association with the Claude Thornhill band and Gerry Mulligan's Concert Jazz Band set the wheels in motion that would eventually change the direction of big band composition. Brookmeyer became a founding member of the Thad Jones/Mel Lewis Big Band from the recommendation of Mel Lewis. Brookmeyer's involvement in this band offered him the opportunity and vehicle to continue to write experimental and innovative pieces. His work with the Mel Lewis Jazz Orchestra inspired future generations of composers. Many would eventually become leaders in this art form and continue to innovate and expand upon Brookmeyer's teachings.

Jim McNeely is now recognized as one of these leaders. McNeely currently holds the position as pianist and composer in residence of the Vanguard Jazz Orchestra, which is a testament to his abilities. Through Brookmeyer's support and encouragement, McNeely received international status and acclaim for his work with the Danish Radio Jazz Orchestra, the Metropole Orchestra and the W.D.R. big band.

Grammy award winner Maria Schneider is also one of these leaders. She has received national and international recognition for her compositions and attributes much of her success to Brookmeyer's nurturing and inspiring nature.

One man who impacted my life and musical development was Dave McMurdo. As an educator and musician McMurdo exposed me to the music of Brookmeyer and gave me the opportunity to study and perform big band compositions at a world-class level. McMurdo instilled passion and respect for creative music in all of his students; I was one of them. Through his studies with Bob Brookmeyer, McMurdo would gain the confidence to compose challenging and experimental pieces and lead a band that would receive international recognition. This paper will use analysis to illustrate the concepts and techniques that all of these composers shared and to reveal the lineage of innovation that leads back to the compositions of Bob Brookmeyer.

THIRD STREAM

Third stream is a term devised to describe a category or genre of music that is the combination of two diverse musical traditions. Gunther Schuller first used the term while giving a lecture at Brandeis University in 1957. The two styles of music that he was referring to were classical (or 'serious' music) and jazz. This synthesis of musical traditions had long been in existence and apparent prior to Schuller's new categorization. Schuller stated that third stream was "not only interesting but inevitable"¹ and in 1934 Constant Lambert supported this viewpoint by saying that "The development of jazz is now clearly in the hands of the sophisticated composer... the jazz composer is now stagnating, bound to a narrow circle of rhythmic and harmonic devices and neglecting the possibilities of form. It is for the highbrow composer to take the next step."²

Jazz composers such as Duke Ellington, Miles Davis, Stan Kenton and John Lewis all integrated classical elements into their compositions. Ellington's experimentations with phrase lengths and incorporation of classical forms set forth a new direction and opened up new possibilities for future jazz composers. Stan Kenton's band demonstrated a connection to the third stream style through orchestration. In addition to unconventional doublings of certain instruments Kenton utilized various instruments not

¹ Elizabeth McKinney, "Maria Schneider's 'Hang Gliding': Dual Analyses for a Hybrid Musical Style," (master's thesis, Duquesne University, 2008), ProQuest (304637688), 82.

² Don Banks, "Third-Stream Music." Proceedings of the Royal Musical Association, Vol. 97, (1970 – 1971), pp. 59-67 Accessed January 15, 2014. <http://www.jstor.org.ezproxy.library.yorku.ca/stable/766191>.

normally associated with big band instrumentation. By doing so Kenton created a unique texture and created a more orchestral soundscape. Kenton's band was also renowned for its "ensemble precision and tuning sometimes approaching the sterling standards of symphony orchestras."³ In addition to varied orchestration, Kenton's band performed without vibrato, which was distinctly different from other bands of this time.

Another band that exemplified the third stream approach was Miles Davis's band during the *Birth of the Cool* recording sessions. This third stream approach was made evident through Miles association with Gil Evans. Evans's writing during these sessions was influenced by his previous work with Claude Thornhill. Through unconventional combinations and configurations of instruments employed in Evans's writing, a new style of jazz emerged and would influence generations to come.

Two instrumentalists that were on these recordings would become key individuals to the evolution and continuance of 'third stream.' These instrumentalists were Gunther Schuller, who played French horn, and John Lewis, who played piano. John Lewis's compositions and arrangements exemplified a third stream approach by the utilization and incorporation of his many musical interests. Gunther Schuller's advocacy of third stream continued through his association with John Lewis. This partnership involved combined efforts to compose written material for The Modern Jazz Quartet and to create the Lennox School of Jazz in Massachusetts.

Schuller would continue to teach and expose students to this approach and, in association with Ran Blake, the creation of a Third Stream Department at the New

³ McKinney.

England Conservatory took place in 1972.⁴ The third stream approach to composition was also well represented by the classical tradition. Composers such as Stravinsky, Satie, Debussy as well as Milhaud and Tansman incorporated variations of the Foxtrot, Charleston and blues influences into their writing. These compositions were not received well and were generally viewed as failed attempts or as an “application of a decorative veneer.”⁵ This viewpoint was also shared by renowned musicologist Peter Gammond who described these attempts as “grotesque parodies,”⁶ and by more current composers such as Maria Schneider who stated: “... third stream music to me always sounded like this really stiff, this force trying to bring together classical and jazz”, and “... third stream music ... felt very, very forced and contrived.”⁷

If third stream can be defined as a synthesis of the basic elements of classical and jazz music styles, then perhaps it is merely an extension of the initial fusion of European and African cultures, which is basically the concept of the ‘jazz art form.’

Schuller’s categorical term was devised for the purpose of clarifying the required explanation of a new musical style. In 1961, Schuller wrote an article explaining the need for this type of clarity stating that third stream is: “ an extremely subtle music, defying

⁴ Ran Blake. “Third Stream and the Importance of the Ear: A Position Paper in Narrative Form.” *College Music Symposium* 21, no. 2 (Fall 1981): 139-146 Accessed January 15, 2014. <<http://www.jstor.org/stable/40374112>> (n.d.).

⁵ Banks.

⁶ Leon Crickmore. “Third Stream or Third Programme.” *The Musical Times* 102, no. 1425 (November 1961): 701-702 Accessed January 15, 2014. <<http://www.jstor.org/stable/949170>> (n.d.).

⁷ McKinney, Appendix 5, Maria Schneider Interview, January 16, 2008.

the easy categorization most people seem to need before they can make up their minds whether they should like something or not.”⁸

In an attempt to promote the acceptance of combining the two styles the term ‘third stream’ became a topic of much discourse and controversy. Through revised applications and the combined efforts of Gunther Schuller and Ran Blake to broaden the term, ‘third stream’ has become viewed as music that contains elements from classical and jazz in addition to musical elements from other cultures. This is in essence the globalization of musical traditions.

⁸ G. Schuller, *Musings: The Musical Worlds of Gunther Schuller* (New York: Oxford University Press, 1986), 116.

CHAPTER TWO

BOB BROOKMEYER'S BACKGROUND AND INFLUENCES

Bob Brookmeyer was born in Kansa City, Missouri, on December 19, 1929. At the age of eight he began to study the clarinet, which was given to him by his father. His first teacher was a neighbor that didn't monitor his practice habits and as a result Brookmeyer remembers that he "learned to sight read very well at an early age because I was busy practicing Benny Goodman's hot licks."⁹ Brookmeyer's next pursuit was to become a drummer but was forced to settle for the sixth trombone position in the junior school band. This did not appeal to him so instead he studied fingering techniques used for playing the trumpet and also "began to cop baritone horns out of the music room."¹⁰ Brookmeyer would soon discover the valve trombone and experience memorable private lessons from "... an old German guy for a few weeks. He used to spit in my face every Sunday, teaching me how to tongue."¹¹ At age 16, Brookmeyer studied piano and composition at the Kansas City Conservatory for three years. Brookmeyer's first professional job as a musician was with the National Guard in Kansas City and from there he sought to establish himself in Chicago. Upon the recommendation of Mel Lewis, Brookmeyer joined the Tex Beneke Big Band in New York as the piano player.

⁹ David Ware, "Bob Brookmeyer: Doin' It His Way," *Jazz Education Journal* 36.2 (September 2003): 42, Proquest Dissertations and Theses, <<http://search.proquest.com.ezproxy.library.yorku.ca/docview>> (February 26, 2014).

¹⁰ Ibid.

¹¹ Ibid.

While in New York, Brookmeyer established himself as a freelance musician who was competent on piano and trombone. This served him well as he soon became a member of the Claude Thornhill Orchestra. Through this association Brookmeyer was influenced by the innovative sounds that were produced by the writing of Thornhill and Gil Evans. Thornhill's distinctive sound was one of the key factors that led to the formation of the Miles Davis Nonet and subsequent recordings that involved the writings and orchestrations of Gil Evans. While Brookmeyer was a member of Thornhill's orchestra he made the decision to play the valve trombone exclusively.

During the early to mid-1950s, Brookmeyer was involved with many different bands and legendary players. Between on-and-off stints with Stan Getz and Gerry Mulligan, Brookmeyer travelled back and forth between New York and California. During this period he had the opportunity to perform with Dizzy Gillespie and Art Blakey (in New York) and Thelonious Monk (in Paris). Upon returning to California Brookmeyer became a member of the Jimmy Giuffre Trio which included guitarist Jim Hall. In addition to this 'drummer-less' trio setting Brookmeyer was also involved with various 'chordless' quartets and sextet configurations that would affect his sense of color and orchestration later in his musical career. While in California, Brookmeyer established himself as a prominent musician in the 'west coast style' of jazz.¹² Brookmeyer continued to play piano at an extremely high level and in 1959 recorded *The Ivory Hunters*, which featured pianist Bill Evans and Bob Brookmeyer both playing piano.

¹² J. Bradford Robinson and Barry Kernfeld, "Brookmeyer, Bob," *Grove Music Online*, accessed February 26, 2014, *Oxford Music Online*.

The Ivory Hunters is a quartet recording whose personnel includes Bill Evans, Bob Brookmeyer, Percy Heath and Connie Kay. A review of the album begins: "... when Bill Evans agreed to do a two piano date with Bob Brookmeyer, eyebrows surely must have raised... some have called this an effort based more on gimmick ..." and finally, "... the depth and substance of Evans and Brookmeyer reveals a lot of soul, invention and musicians simply having a good time."¹³

Shortly after this date Brookmeyer resumed his affiliation with Gerry Mulligan, which led to the inception of the Concert Jazz Band. Brookmeyer states it "was one of my dreams ... to be involved in and partly responsible for writing, running and hiring for a big band that was so successful. And we were good."¹⁴ Although this was Gerry Mulligan's project other members of the band wrote many of the compositions. Brookmeyer's contributions to this project far exceeded those of the other members. The most noticeable trait in Brookmeyer's writing was the "contrapuntal interaction and understanding of the jazz tradition" that helped "shape the C.J.B.'s performance and output."¹⁵ When looking back in retrospect Brookmeyer said that the Concert Jazz Band was "over looked"¹⁶ and deserved more recognition. In 1964 the C.J.B. dissolved due to financial issues. Funding that was once made available by Norman Granz ceased due to both the overwhelming costs of running a band of this size and the sale of Verve Records

¹³ Michael G. Nastos, Review of *The Ivory Hunters*, United Artists Records UAS-6044 (1959)," <allmusic.com> (n.d.).

¹⁴ Joseph W. Carucci, "The contribution of Gerry Mulligan's concert jazz band to the jazz tradition," (Ph.D. dissertation, University of Kentucky, 2009) <<http://search.proquest.com.ezproxy.library.yorku.ca/docview/885866576?accountid=15182>> (February 26, 2014).

¹⁵ Ibid.

¹⁶ Ibid.

to MGM. Shortly after the disbanding of the Concert Jazz Band, Mel Lewis and Thad Jones created their own band to which many musicians of the C.J.B. were invited to join. Brookmeyer was one of these founding members.

During this time Brookmeyer contributed more pieces that soon became recognized as part of the band's library. These compositions were clearly distinct and exuded Brookmeyer's personality. During the period between 1968 and 1978 Brookmeyer relocated to California and returned to being a sideman to prominent jazz greats in addition to doing studio work. In 1979 Thad Jones left the band to seek musical endeavors in Europe, which left Mel Lewis in search of a new musical director. Brookmeyer returned to the band and fulfilled these duties. At this point Brookmeyer had begun studying with Earle Brown a renowned 20th century composer recognized for the creation of 'open form' and his innovative concepts on form and notation.¹⁷ Brookmeyer's writing during the next three years stands out as some of his most recognized work.

In 1981 Brookmeyer began an affiliation with various European-based big bands including the W.D.R. Big Band, the Radioens Big Band in Denmark and the Stockholm Jazz Orchestra.

In addition to teaching arranging and composition in New York he was also responsible for establishing a music school in Rotterdam. In the mid-1990s Brookmeyer began a five-year tenure at the New England Conservatory and also formed the 18-piece

¹⁷ Ethan Iverson, "Interview with Jim McNeely," (January 2, 2012), <<http://dothemath.typepad.com/dtm/interview-with-jim-mcneely.html>> (August 28, 2013).

New Art Orchestra. During the remaining years of his life Brookmeyer remained active touring, recording and composing and held various artist in residence positions.

When asked of his own development as an instrumentalist Brookmeyer stated: “I learned Charlie Parker in slow motion. Because he came along, via 78 records ... so I had a 16 rpm navy surplus record player and learned Charlie Parker four octaves lower.”¹⁸ Brookmeyer also stated the importance of learning by ear when he said, “it may have taken me three days to learn “Little Willie Leaps” as a solo, but what I learned, I *LEARNED* - - - it didn’t come out of a book.”¹⁹ He also makes reference to the identification and internalization of performers by the statement “you need to take a person and learn that person” and expands by saying “take what comes to you from that person and use it to grow.”²⁰ Brookmeyer also acknowledges the innovations of John Coltrane and in admiration states “John Coltrane’s life is a study in process and courage.”²¹

Brookmeyer’s formative years in Chicago consisted of ‘cutting sessions’ that truly tested the musical skills of each player. He would go from club to club to sit in and recalls the experience: “You had two tunes to play. They play their fastest tune and their slowest tune. And if you could make that, they’d let you come back, and if you didn’t, you were out. There were no second chances ... you either do it or you don’t.”²²

Brookmeyer’s education was on the street. Everything that he learned was through

¹⁸ Ware, 44.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

interaction with his peers or through discovery or just plain hard work. Brookmeyer's influences were the who's who of jazz, his friends and the true innovators of the art form.

CHAPTER THREE

ANALYSIS OF NASTY DANCE

Brookmeyer effectively creates a canvas of tension and resolution by utilizing techniques inherent to 20th century composition in combination with extensive variation of basic thematic material. The piece opens with the piano playing the repeated pitch of C on beats 1 and 3 in octaves in the lower register. The rest of the rhythm section joins in eight bars later. The established texture continues to the end of bar 97 with brief interruptions at bars 88 and 89. The trombones enter at bar 9, initiating a series of low slow glissandos starting with the fourth trombone on a low C[#]. The first trombone enters last and begins on a G^b. The second and fourth trumpets enter at bars 13 and 15 respectively with the instructions “1/2 valve pedal lowest notes no pitch.”²³ The extended punctuation provided by the C pedal, in combination with the low undetermined pitch of the trombones and trumpets, creates a slow atonal turbulence that is unsettling. The notation indicated at bar 9 does give direction but is an interpretative approximation, utilizing a conventional approach to the instrument to produce an unconventional sound, illustrated in *Example 1*.

²³ Instructions from the score of “Nasty Dance”. All future instructions in quotations are from the score as well.

Example 1. “Nasty Dance” Bars 9 – 12.

The image shows a musical score for four trombones. The staves are labeled Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The time signature is 4/4. The score spans four measures, labeled Bar 9, 10, 11, and 12. Each staff contains a series of lines that rise and fall, creating a sense of movement and turbulence. The lines are connected by curved lines, suggesting a continuous, flowing motion. The overall effect is one of a turbulent soundscape.

Example 1 indicates Brookmeyer’s interest in 20th century compositional techniques by the inventive notation of the brass section and the creation of a turbulent soundscape. The passage from bar 9 through to bar 24 also indicates one of Brookmeyer’s approaches to composition: starting from the ‘ground up.’ This approach is clearly indicated by the initial piano statement in the lower register, the addition of the bass and drums, and the separate entrances of the trombones that begin in the low register eventually getting higher with each entrance.

At bar 25 the sax section and flugelhorn play a unison concert C with the instructions “roughly keep attacking the note Ad lib.”²⁴ Brookmeyer answers the previous section with contrast by providing a clear tonality. He also focuses on the development of rhythmic tension through successive attacks of the same pitch. Brookmeyer creates the same level of turbulence that is present in the lower brass through the interpretation of rhythm within the sax section. This is exemplified by the contrasting and constant punctuation provided by the rhythm section. The remaining

²⁴ Instructions to the particular instruments and sections of instruments are in the score and on the parts of “Nasty Dance”. Any future instructions that are indicated in quotations follow the same criteria.

trumpets now enter and intensify the lower register instability. At bar 33, the sax section states the first melodic passage consisting of six notes that are harmonized in a parallel minor/major⁽⁹⁾ voicing. This is directly followed by another sound effect that is indicated in the score by the instructions: “Saxes: Highest possible Squeal and Shake.”

Example 2. “Nasty Dance” Bar 36.

The image shows a musical score for Bar 36. It consists of five staves, each representing a different instrument: Soprano 1, Soprano 2, Tenor 1, Tenor 2, and Bass Clarinet in B flat. Each staff contains a trill symbol (tr) with a wavy line above it, indicating a 'Squeal and Shake' effect. Above the first staff, the instruction 'Saxes: Highest possible Squeal and Shake' is written. The staves are grouped together with a brace on the left. The label 'Bar 36' is centered below the staves.

At bar 41 the melody is stated in octave by saxes (including bass clarinet) and flugelhorn while the brass continue to sustain a ‘growling’ effect. This melody consists of a series of tri-tone pairings that follow a 12-tone row pattern but stop after ten notes at bar 46. Brookmeyer introduces another rhythmic contrast beginning at bar 55 where the second alto and the flugelhorn continue to state the same unison line but displaced by a beat which contrasts and off-sets the remaining sax section. This emphasizes beats 2 and 4 and creates an echo effect. A second variation is introduced two bars later by the tenor saxophones that state a repetitive tri-tone pairing in half-note triplets. All six instruments

regain rhythmic and melodic unison at bar 61 and remain that way until bar 65. The conclusion of the phrase is indicated by an extended voicing, illustrated in *Example 3*.

Example 3. "Nasty Dance" Bars 65 – 66.

The musical score for Example 3 shows six staves: Soprano 1, Soprano 2, Tenor 1, Tenor 2, Bass Clarinet in B flat, and Flugelhorn. Each staff contains a melodic line with a 3-note grouping (F, A, C) in bar 65, which is extended into bar 66. The notes are connected by a slur, and the bass clarinet and flugelhorn parts include a 7-measure rest in bar 65.

This voicing consists of two 3-note groupings constructed with the same intervallic relationship in parallel tri-tones. Brookmeyer continues to develop this section using rhythmic variation and diminution. Harmonic continuity is maintained by the repeated use of the tri-tone throughout melodic sequences and by incorporating this interval within harmonic structures. At bar 69 the melodic phrase initially stated at bar 33 returns but in variation due to the full orchestration of saxes and brass and the extended use of this melodic cell. The saxophone and trumpet sections play a rhythmic variation and harmonize the passage with parallel minor/major9 voicings, illustrated in *Example 4*. By incorporating the parallel minor/major9 harmony, Brookmeyer expands and develops previous material through combination and expanded changes in orchestration.

Example 4. “Nasty Dance” Bars 33 – 34, 69 – 70.

Although there is a slight variation in rhythm, both voicings contain the structure that places the root at the top of the voicing and the ninth at the bottom. Brookmeyer masterfully and cryptically disguises the identity of the chord and creates a much richer and powerful sound quality. The use of parallelism is also very effective and is enhanced by the continued drone stated by the rhythm section. *Example 5* illustrates the next passage where Brookmeyer introduces varied phrase lengths. This adds another surprising quality for the listener and indicates Brookmeyer’s approach to varying form.

Example 5. “Nasty Dance.”

Bars 69 – 72 activity, Bar 73 rest

Bars 74-77 activity, Bars 78-79 rest

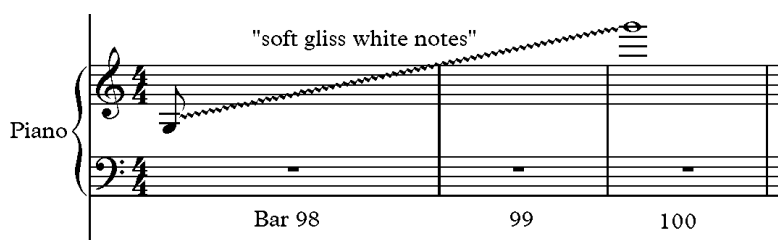
Bars 80-81 activity, Bars 82-87 rest

Bars 88-89 activity, Bars 90-93 rest

Bars 94-96 activity, Bar 97 rest

Brookmeyer cleverly offsets each active or dense passage with irregular, sometimes lengthy, bars of rest giving a disruptive affect to the expectations of the listener. He uses contrasts that are developed through varied combinations of fundamental components of composition. He masterfully connects the core elements that reflect many aspects of composition and by doing so collectively creates mood. At bar 94 Brookmeyer restates the same figure initially stated at bar 69, but with melodic variation and with smaller orchestration. Each of the three melodic statements have displaced entrances and begin on three different pitches separated by a semitone. In this brief transitional passage Brookmeyer incorporates the use of the hemiola that counteracts the deliberate pulse that is being stated by the rhythm section. The effect is a de-intensification that leads to a piano glissando at bar 98 which sets up the new section.

Example 6. "Nasty Dance" Bars 98 – 100.



At bar 100 trombones are instructed “to harmon or buzz mute” and to return to “long gliss” in a descending direction and in staggered entries. At this point the sax section returns to a unison statement of the melodic phrase, which exhibits a cyclical quality that ranges from middle C to an octave above. This melody incorporates pitches that are derived from a C minor pentatonic scale. The flugelhorn at this point plays a repeating series of notes (C, B^b, A^b, B^b) that reflect whole-tone sonority.

Brookmeyer also instructs the trombones to play half notes with a long descending glissando notation and the directions “dreamlike affect – softly.” This reference indicates Brookmeyer’s connection to Debussy and more specifically the first movement of Debussy’s “Nocturnes,” “Nuages” (clouds). Debussy’s interest and usage of the octatonic, whole-tone and pentatonic scales are developed through his interest in impressionism and more directly through impressionistic paintings. This passage depicts an association with, or interest in, Debussy’s concepts and approaches and clearly reconfirms the influence of 20th century composition techniques within Brookmeyer’s compositions.

This passage stays in unison until bar 108 when the sopranos have a two-beat rest that offsets the parts and creates an echo effect that continues to bar 115. The following two bars revisit the piano glissando, which also disrupts or delays the flow of the offset saxophone lines. The two lines resume at bar 118 with delayed statements of the same melody until bar 122 when the piano re-initiates the two-handed octave pedal, which states a concert C on beats 1 and 3. This segment evokes the visualization of a departure from the aggressive and forceful image that was portrayed prior to bar 100. Throughout this segment Brookmeyer reuses techniques and materials in juxtaposition to introduce new themes that lead to the next section. At bar 132, the first tenor holds a sustained C concert as the rest of the band tacets. This indicates the end of the first section of the piece and the introduction of the featured soloist.

The solo begins as the lead tenor improvises over held chords that alternate from D^b major7 ^(#11) to C minor13. At this point the rhythm section is instructed to play “Ad lib

very fast tempos” that are “wild” sounding. This is immediately followed by four bars of the band playing a segment that states A^b , A^{\sharp} and A^{\sharp} simultaneously on beats 1 and 3 in quick succession. Brookmeyer continues to juxtapose ideas that are used previously but in different combinations. The result is seemingly endless variation through ‘non sequiturs’ that surprise and maintain the interest of the listener.

After a short cadenza, the soloist again plays a high C to initiate the return of the C pedal. The piano initiates the sequence and is then joined by the trombones, which state the same pitch in the low register. This continues to build to bar 159, eventually adding the remaining instruments that collectively state a concert C that spans a range of three octaves. The variation here is achieved through the different timbre of each additional instrument and by the increasing intensity due to the rising register and weight of the orchestra. At bar 159 the tonal center moves to D^b Major, which is indicated by the alternating D^b major⁷ (^{#11}) to a Cminor⁹ chord progression that was previously stated at bar 133. At this point a half-time feel is indicated in the first tenor part as the rhythm section states each chord change in two bar phrases. Each chord feels and sounds like a single bar due to the figures that are stated by the rhythm section that utilize an ‘over the bar line’ phrasing, plus the half-time feel that is created by the tenor solo. At bar 167 the rhythm section maintains the half-time feel but change the basic subdivision to reflect a more distinct triplet grouping that supports the melodic line performed by the soloist. This passage is similar to a previous unison sax line, stated at bar 100, that reflects a C minor pentatonic scale with the exception of the A^b within the first bar. This melodic line continues to bar 179, now indicating a new harmonic direction. This new harmonic

direction consists of a series of chromatic II – V progressions followed by an alternation between Emin¹¹ and Fmaj7^(#11) which establishes an F Lydian tonality. The rhythm section and lower brass state a series of pad voicings, in addition to three-beat punctuations. This progression alternates between half note and half-note triplet phrases, which eventually lead to a G pedal that is stated by the bass at bar 195. At this point the rest of the band outlines an A7^(b9, #11) through staggered entries or a layering effect while the lead alto and rhythm section establish a five bar phrase using a cycling tri-tone sequence. The focus of writing through this segment targets tri-tone pairing sequences in addition to flat 9 harmonies. The tri-tone passage played by the two sopranos draws the most attention due to the timbre and register of the instruments. This is a restatement of the passage first played at bar 41 and also foreshadows the next segment. At bar 203, the band collectively state half notes that are voiced in tri-tone pairings in addition to constant minor/major7 structures. Brookmeyer adds interpretative coloration by having four saxophones and three members of the brass section improvise their half note selections, illustrated in *Example 7*.

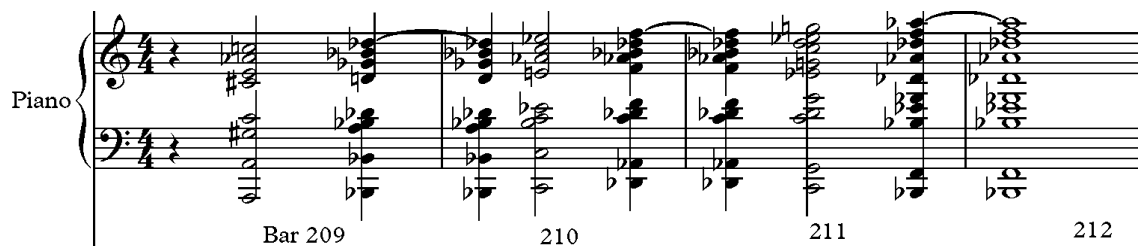
Example 7. “Nasty Dance” Bars 203 – 204.

The musical score for Example 7, "Nasty Dance" Bars 203–204, is presented for five saxophone parts: two Soprano Saxophones, two Tenors (Tenor 1 and Tenor 2), and one Baritone Saxophone. The music is in 4/4 time. The score shows half-note tri-tone pairings in bars 203 and 204. In bar 203, the notes are: Soprano 1 (F4), Soprano 2 (F#4), Tenor 1 (B3), Tenor 2 (Bb3), and Baritone (Bb3). In bar 204, the notes are: Soprano 1 (F#4), Soprano 2 (F4), Tenor 1 (Bb3), Tenor 2 (B3), and Baritone (B3). Arrows indicate the direction of the notes.

The passage beginning at bar 203 focuses mainly on harmony through dense coloration. Brookmeyer primarily uses tri-tones and flat 9 intervals in addition to interpretative pitches in combination to create a dark atonal sonority, which is forcibly stated by a ‘stomping’ half note pattern.

The following passage (illustrated in *Example 8*) provides direct contrast to the atonality created at bars 203 through 208. Brookmeyer uses a melodic line that is supported by a variety of lush voicing techniques that include ‘slash chords’, minor 9,11 voicings and structures that include triads over major7 and dominant7 chords.

Example 8. “Nasty Dance” Bars 209 – 212.



All of these aforementioned voicing techniques demonstrate Brookmeyer’s trademark harmonic approach to dense, rich, and colorful voicing.²⁵ Brookmeyer also utilizes rhythmic variation to create contrast in this segment. The emphasis of beats 2 and 4 causes forward motion and creates an uplifting feeling. This focus on the weaker beats within the bar is the antithesis of the heavy, plodding motion created previously. The emphasis of beats 2 and 4 continues until bar 223 as the orchestra maintains a B^b major7/C or a Csus7 voicing while the tenor continues to improvise and the rhythm

²⁵ Rayburn Wright, *Inside the Score* (New York: Kendor Music, 1982).

section provides accompaniment. Throughout bars 227-242, Brookmeyer reintroduces a background device previously used by the trombones at bar 9. This time, however, the first trombone enters first, followed by the second trombone, and through the rest of the section. In addition, each entrance begins a semi-tone lower than the previous one. These entrances are slow descending glissandos that are stated by the trombones, which are off set by three-beat durations. This is followed by two extended II- V progressions primarily stated by the brass that eventually converge to a unison E, which is stated by the full orchestra at bar 243.

This 16-bar statement, with unison E stated on beats 1 and 3, builds while the tenor continues to improvise until bar 258 when the sax section and brass stop abruptly. At this point the rhythm section anticipates bar 259 by initiating a C[#] pedal for four bars while the tenor continues to solo with an unconventional approach indicated by the notation illustrated in *Example 9*.

Example 9. “Nasty Dance” Bars 259 – 262.



At bar 263 the rhythm section establishes a new pedal of B^b and initiates the return of the texture present at bar 9. The tenor solo continues with the instructions “solo in low register w/trombones.” The trombones return to a low register and restate an atonal, slow glissando. The rhythm section adds to the unsettling turbulence that is indicated by the instructions; “make low blurred noises w/trombones – avoid feeling of

time.” Brookmeyer continues to draw upon previous elements and textures throughout the piece and uses them in contrasting variations to provide creative and inventive combinations.

As this section develops, trumpets resume “low pedal trills” with assigned fingerings at bar 271. The sax section joins the rest of the band at bar 279 with the instructions “Saxes: indeterminate low pitch/ low registers half open holes.” At bar 287 the sax and trumpet sections move to the middle register for another eight bars until finally reaching the target at bar 295 where the orchestra accentuates beat 1 with undetermined pitches. Brookmeyer’s 20th century composition background and interests are evident through his use of undetermined pitch as color. This technique also makes every performance unique due to the spontaneous choices made by the performers. Brookmeyer also incorporates traditional references to past big bands such as Ellington and Kenton by using sound effects that resemble a more ‘animalistic’ approach.²⁶

As the band punctuates bar 295, the lead tenor plays a high F for eight bars and is joined by drums at the fifth bar of the phrase, starting a four-bar solo to set up the next section. Brookmeyer incorporates another facet of the orchestra by utilizing the drum set to create a texture that offers the perfect transition. Bars 303 through 319 focuses on extended harmonic and rhythmic tension. This extended rhythmic sequence is frenetic and unsettling and, in combination with the harmonic coloration, is the tensest section of the piece.

²⁶ Alex Stewart. “Contemporary New York City Big Bands.” *Ethnomusicology* 48, no. 2 (spring/summer 2004): 173 <<http://www.jstor.org/stable/30046263>> (January 17, 2013).

The focus of three-beat groupings, in addition to the avoidance of beat 1, provides an ‘ungrounded’ effect that creates ‘over the bar line’ phrasing and extended rhythmic tension. The repeated voicing during this section is dense and complex due to the simultaneous playing of nine notes from the chromatic scale (see Example 10). Many configurations and possible combinations of chords can be derived from this collection of notes. One analysis suggests simultaneous statements of an E^b diminished triad with the added B^b over a D diminished7.

Example 10. “Nasty Dance” Bars 303 – 319.

Piano

Bar 303
(rhythms during this section not shown)

E^b diminished triad
with added B^b

D diminished 7

This passage involves syncopated figures alternating between quarter and eighth note rhythms in addition to quarter-note triplet rhythms. This continues until bar 317 where a repeated three-bar phrase strictly incorporates dotted quarter rhythms. This creates a polyrhythm of four over six and elevates the disassociation to the actual pulse. A press roll follows to further disguise the presence of meter, which eventually arrives at bar 323 when the band punctuates beat 4 with the same voicing as the rhythmic passage.

Brookmeyer masterfully balances the density of this passage with the ‘openness’ or undefined rhythmic space created by the press roll. This also serves as an effective transition to the return of the sax solo. Brookmeyer also uses the drums as transitional ‘book ends’ to frame this rhythmically focused passage. As the tenor solo continues the

band punctuates beat 4 of each four-bar phrase until bar 332 when the soloist continues for eight bars unaccompanied. The Dal Segno is indicated at bar 340 as the rhythm section returns to an alternating D^b major7 to Cminor7 progression that was previously used at bar 159. This section has a more traditional approach allowing the soloist and rhythm section to interact and improvise in a conventional small group setting. The form is almost identical and uses the same harmonic progression but with slight variances in duration for some of the chords. The backgrounds occur on the D.S. and begin with trombones and saxophones stating a two-bar phrase that outlines an augmented ‘Charleston’ figure (see *Example 11*).

Example 11. “Nasty Dance” Bars 340 – 347.

Trumpet section in unison

Trumpets complete 2 bar phrase initiated by saxes and trombones

Trumpet 1

Trom1

Trom 2

Trom 3

Trom 4

Bar 340

341

342

343

Trombones state augmented 'Charleston' rhythm

At bar 348 Brookmeyer revisits a previous section that is originally at bar 175. This restatement is a harmonic progression that is varied through rhythmic augmentation. In addition to the extended duration of the minor/major7 chord changes within this passage, Brookmeyer incorporates the rhythmic device of establishing a half-time feel by utilizing quarter-note triplets previously used in the sax section at bar 100. This is now

written for the trumpet section but in variation. A circular quarter-note triplet figure is simultaneously played with the same line written in augmentation (half-note triplets) and outlines a minor/major harmony. This is in contrast to the minor pentatonic harmony used previously at bar 100. Brookmeyer continues to create new combinations of texture and background by employing previously stated material. In comparison to bars 179-182, bars 356-359 demonstrate not only variation in orchestration and texture but also display Brookmeyer's characteristic dense coloration, illustrated in *Example 12*.

Example 12. "Nasty Dance" Bars 356 – 359.

Piano

Bar 356 Bar 357 Bar 358 Bar 359

At bar 360 trombones state B^b in unison, which serves as a common or guide tone for the sonorities Eminor7 and Fmajor7^(#11). This also acts as a contrasting variation to the backgrounds previously stated at bar 183 through to 190. The solo continues to bar 378 where the key center is now F Major. The same harmonic relationships within the progression occur in the passage at bar 340 but with slight variances in the durations of each chord. The backgrounds restate the augmented 'Charleston' figure that is displaced two beats and is in reverse duration, illustrated in *Example 13*.

Example 13. “Nasty Dance” Bars 340 – 341, 378 – 379.

The musical score for Example 13, "Nasty Dance" Bars 340 – 341, 378 – 379, is presented in a five-staff format. The staves are labeled: Flugelhorn, Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The time signature is 4/4. The key signature has one flat (B-flat). The score shows the following details:

- Bar 340:** Flugelhorn plays a dotted half note (B-flat). Trombone 1, 2, and 3 play a dotted half note (B-flat). Bass Trombone plays a dotted half note (B-flat).
- Bar 341:** Flugelhorn plays a dotted half note (B-flat). Trombone 1, 2, and 3 play a dotted half note (B-flat). Bass Trombone plays a dotted half note (B-flat).
- Bar 378:** Flugelhorn plays a dotted half note (B-flat). Trombone 1, 2, and 3 play a dotted half note (B-flat). Bass Trombone plays a dotted half note (B-flat).
- Bar 379:** Flugelhorn plays a dotted half note (B-flat). Trombone 1, 2, and 3 play a dotted half note (B-flat). Bass Trombone plays a dotted half note (B-flat).

Bars 390-393 outline a chromatic secondary dominant progression in full orchestration. This is stated by held dotted half-note rhythms. This segment foreshadows the following eight bar section that concentrates on punctuated three-beat groupings continuing until the end of bar 401. There also is a recurring reference to three-beat figures and rhythms throughout this piece.

Bar 414 begins the final section of the sax solo, which is also the coda. This section introduces another variation of the ‘Charleston’ figure, initiated by the rhythm section. At this point the harmonic progression begins on C minor with a descending bass line moving chromatically. Brookmeyer reintroduces a bass line structure initially used at bar 159. This bass line is now used in variation by rhythmic diminution and is applied differently due to the change in harmonic progression. As the passage continues Brookmeyer makes another reference to background figures previously stated at bar 159 and orchestrates parts that reflect the figure present at bar 340.

As this passage develops, separate entrances from each section occur, targeting the anticipations of the second, fourth, sixth and eighth bars of the progression. Bar 430 modulates up a semitone and through layering and doubling, this section continues to build intensity until reaching bar 440 where the focus is clearly on counterpoint. Another modulation up a half step occurs but Brookmeyer’s clear intention throughout this section is to develop intensity and build rhythmic energy through repetition of brief motivic phrases. Brookmeyer also uses cross-orchestration to combine instruments from different sections in varied combinations of timbre to enhance and strengthen each line, as illustrated in *Example 14* and *Example 15*.

Example 14. “Nasty Dance” Bars 440 – 441, 450 – 451.

Trumpet 1 joins saxes

Sop 1,2 Tnr 2

Trum 2, 3, 4

Bari & Flugel

Trom 1&2

Trom 3&4 & Rhythm

Bar 440

Bar 441

Bar 450

Bar 451

Example 15. “Nasty Dance” Bars 458 - 459, 468 – 469.

As this passage progresses, by bar 464 rhythmic and harmonic density begin to diminish. A prevailing E pedal outlines beats 1 and 3 as each line comes to a convergence at bar 484 by stating a unison F that lasts a full 16 bars. This again creates a direct contrast to the previous section by replacing counterpoint and motivic interaction with unison pitch and rhythm. The recurring punctuated pedal that outlines beats 1 and 3 provides cohesiveness and continuity while the crescendo creates an increasing level of tension during this section. To add to the intensity, the tenor solo continues to improvise over the 16 bars of F pedal and finally comes to a conclusion at bar 500 by playing an extended cadenza. The final segment is the ‘calm after the storm.’ A much slower tempo occurs while two lines, with cross-orchestration, state a melodic phrase utilizing a gallop rhythm that is harmonized in parallel fifths. This ‘Gregorian chant-like’ atmosphere creates a somber mood and offers a peaceful resolution to the past intensity and chromatic material. This again is in direct contrast to both the last segment and the entire piece.

As this last passage continues, a shift in harmony occurs at bar 507 when the band holds a C minor 9^(b13) voicing while the rhythm section quietly returns to the punctuated C pedal, restating the beginning of the piece.

SUMMARY

MELODY

Brookmeyer's "Nasty Dance" is a work that is driven by fragmented melodies that are short and repetitive. The first melodic statement occurs 32 bars into the piece. This initial melody is derived from a C minor pentatonic scale, which is further developed at bar 69. The second melodic shape occurs at bar 41 and primarily focuses on tri-tone pairings played in a strong and deliberate manner. Both of these melodic patterns utilize two and four-bar phrase durations and while the first melody has a flowing contour that is contained within an octave, the second melody is angular and spans an interval of an augmented 11. The third melody occurs at bar 100 and is primarily the same as the first. This melody is constructed from the same pitch groups and phrase durations but due to the more flowing contour a completely different feeling is created. The fourth melody occurs at bar 209 and utilizes an 'ascending to fall and repeat' contour. Pitches are all contained within an A^b major scale. All of these melodies are strong and memorable mostly due to their motivic qualities, diversity of thematic content, and by the amount of repetition throughout the piece.

HARMONY AND ORCHESTRATION

One of Brookmeyer's main focuses throughout this piece is coloration. The back-and-forth contrasts between dense dissonances and unisons offset and balance each section. Brookmeyer's experimental and unconventional employment of both register and non-pitch techniques serves to create mood and tension in the piece. Brookmeyer also makes connections to past composers such as Ellington and Kenton. Constant structure or 'planing' techniques are incorporated during melodic passages and modal elements. This is done pervasively throughout much of the solo section. Much of the harmonized material is based upon minor/major9 sonorities as well as parallel fifth sequences. Many of the shifts in color are due to the changes in harmony and orchestration. The use of juxtaposition throughout the piece causes abrupt and immediate contrasts. Brookmeyer also utilizes polytonality within harmonic structures to create tension and color. An overall depiction of the art form of dance is suggested by the use non-idiomatic techniques. This also suggests a connection to Stravinsky and *The Rite of Spring*, indicated by the title in addition to the various techniques such as atonal harmonies, juxtaposition and rhythmic tension that are utilized throughout "Nasty Dance". Brookmeyer achieves coloration through controlled improvisation in written background sequences that range from section to section to full orchestra. The spontaneity and random quality of this approach creates a unique and unrepeatable performance.

RHYTHM AND FORM

“Nasty Dance” is primarily a through-composed piece. The recurring sections are in variation and in non-sequential order. Extended modal sections are followed by progressions that do not function as idiomatic or traditional conventions. These sections serve as lengthy transitional passages to lead to the next target or section. However most of the architecture within the piece is built on eight-bar sections, but varied phrase lengths and irregular points of entry create a disguised or cryptic effect. Brookmeyer uses rhythms that range from whole notes to eighths and suit the intended tempo of the piece. All of the rhythms are clearly stated and reasonably simple to execute. The most apparent rhythmic statement in the piece, the initial emphasis of beats 1 and 3, is used to clearly state the pulse and set the mood. Repetition and variation of fundamental rhythms such as the gallop rhythm, the ‘Charleston’ figure and other rhythms connected to melodic cells are used pervasively throughout the piece to create an ‘isorhythmic’ quality. Brookmeyer frequently incorporates three-beat figures and three-note groupings throughout the piece. The initial melodic statement plus numerous backgrounds are constructed from this rhythmic basis. As a result Brookmeyer reveals another connection to the ‘classical’ world by utilizing the ‘hemiola’ within melodies and counter melodies.

IMPROVISATION

“Nasty Dance” was written with a featured soloist in mind. Joe Lovano’s sound, interpretation of melody and masterful improvisation skills were key considerations that formed the decisions in the composition of this work.²⁷ Brookmeyer shows creativity and imagination throughout the piece by utilizing unconventional approaches to the performance of each instrument, most noticeably demonstrated in the brass. Atonal qualities of controlled improvisation are used frequently throughout the piece and are incorporated into each section of the band. This adds a collective spontaneity to the performance and makes for a more imaginative interpretation by both the performer and the listener.

²⁷ Mel Lewis, Liner Notes, *Make me smile and other new works by Bob Brookmeyer*, Mel Lewis and the Jazz Orchestra, (recorded at the Village Vanguard January 7-11, 1982), Finesse FW37987, 1982.

CHAPTER FOUR

ANALYSIS OF MAKE ME SMILE

The opening of Brookmeyer's "Make me Smile" focuses on the development of a non-harmonic texture. Brookmeyer begins the piece with a series of downbeats, all stating beat 1 of each bar, executed by various hand percussion instruments. The following eight bars are in diminution where each entrance is stated every two beats. At bar 13 the individual parts are now in combination to collectively create a composite rhythm that is complemented by the addition to the two 'ad lib' parts. At this point the rhythm section joins the percussion with added rhythms, performed using unconventional approaches to their instruments, demonstrated by the rhythms that are played by the percussive notes stated by the upright bass, illustrated within *Example 16*.

Example 16. "Make Me Smile" Bars 19 – 22.

The musical score for Example 16, "Make Me Smile" Bars 19–22, is presented in a multi-staff format. The instruments listed on the left are: Alto 2 & Tpt 5 (Ad Lib), Tnr 1, Tnr 2, Bari, Tpt 1, Tpt 2, Tpt 3, Piano, Bass, and Drums. The score is written in 4/4 time. Bars 19 and 20 show the initial entries of the instruments, with the Alto 2 & Tpt 5 part playing a series of eighth notes. Bars 21 and 22 show the instruments in combination, creating a complex, non-harmonic texture. The Piano part plays a series of chords, while the Bass and Drums provide a steady rhythmic foundation. The Alto 2 & Tpt 5 part continues to play a series of eighth notes, while the other instruments play various rhythmic patterns.

At bar 17 the initial texture is interrupted by the first instance of tonality, stated by the piano, and remains in alternation for the next eight bars.

In addition to the alternation between these two textures the piano acts as a rhythmic contrast to the complexity and density of the percussion by stating each chord on every quarter note, which also clearly indicates the pulse. As the percussion continues to state the composite rhythm, the piano plays the two alternating chords; the two parts in combination create a composite texture. Brookmeyer demonstrates an ability to creatively use percussion, or lack of tonality, to form the landscape from which the piece is built. Interest is created through the development of the interaction between each percussion instrument, which in turn explores another type of coloration. Similar to his approach in “Nasty Dance,” Brookmeyer utilizes the quarter note to clearly state the pulse and to juxtapose the previous dense rhythmic passage created by the percussion. This suggests a connection to the compositional style used by Charles Mingus in his composition “Nostalgia in Times Square.”

The melody is initially stated at bar 29 by the first alto who is given the instructions “solo even eighths.”²⁸ The trombones plus fourth and fifth trumpets now join the rhythm section by playing quarter notes that state the voicing of each chord within the harmonic progression. The melody centers around a concert B^b and targets the ‘strong beats’ of the bar. The other pitches utilized throughout the first six bars are derived from D^b major and D^b Lydian sonorities. This is followed by six bars of

²⁸ Instructions to the particular instruments and sections of instruments are in the score and on the parts of “Make Me Smile”. Any future instructions that are indicated in quotations follow the same criteria.

E^b major and E^b Lydian with supporting harmonic structures derived from the same scales or tonalities. Upon reaching bar 41, changes in coloration occur. The first alto holds a sustained F for two bars while the remaining saxes, plus the first and second trumpets, improvise collectively, indicated by the instructions “Ad Lib Rowdily.” As in “Nasty Dance,” Brookmeyer uses collective controlled improvisation to add spontaneity and unique coloration to the passage. Bars 41 - 43 demonstrate Brookmeyer’s masterful use of orchestration to incorporate dense voicings that include dissonant colorations in a brief transitional passage, illustrated in *Example 17*.

Example 17. “Make Me Smile” Bars 41 – 43.

The musical score for Example 17, "Make Me Smile" Bars 41-43, is presented for six brass instruments: Trumpet 4, Flugelhorn, Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The key signature is one flat (B-flat major or E-flat major) and the time signature is 4/4. The score shows three measures: Bar 41, Bar 42, and Bar 43. In Bar 41, the instruments play various chords and single notes. In Bar 42, there are dense voicings with many dissonances. In Bar 43, the instruments play sustained notes, with the Bass Trombone holding a low note. The score is written in a standard musical notation with a grand staff for each instrument.

This passage illustrates how Brookmeyer constructs these dissonant passing colors. The lowest voice follows the cycle of fifths until the last resolution when a chromatic approach or a tri-tone substitution is used. There are many simultaneous major7 intervals

(shown by the brackets) occurring within these chord structures that do seem to resolve due to the descending cycle of the progression and the continued constant structure.

At bar 43 the orchestra reaches its intended target of G augmented7^(#9) as the lead soloist states a sequential passage derived from an A^b major tonality. This is followed by two enclosures that arrive at the initial melodic cell now stating the relative minor with a C minor pentatonic sound. Bar 47 begins a four bar segment that reuses an extended secondary dominant root movement beginning on D^b. This root movement follows a similar II – V intervallic sequence moving in whole steps but in a descending direction. Brookmeyer takes this fundamental technique and creates contrast through variation or rhythmic augmentation and by the descending direction of the progression. This section also features rhythmic and phrasing devices similar to those used in “Nasty Dance.”

Example 18. “Make Me Smile” Bars 48 – 51.

The musical score for Example 18, "Make Me Smile" Bars 48–51, is written for five instruments: Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, and Flugelhorn. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The music features a descending chromatic line in the trumpets and flugelhorn, with triplet markings over the first three bars. Bar 48 starts with a whole note rest for all instruments. Bars 49, 50, and 51 show the instruments playing a descending sequence of notes, with the Flugelhorn playing a triplet of eighth notes in bar 51.

The passage illustrated in *Example 18* is a brief departure from the content or mood that has been established and depicts a looser or intoxicated quality caused by its rhythmic

permutation. This segment shifts to a more relaxed feeling or pauses from the ‘march-like’ intensity of the quarter notes.

At bar 53 the staccato quarter note pulse resumes as the lead alto plays a melodic phrase that incorporates five notes from the A Aeolian scale. A three-note grouping harmonized in parallel fourths, stated by the trumpet section, provides the remaining pitches from the scale. The trombones and rhythm section initiate an extended descending chromatic section that arrives at an E pedal at bar 61. *Example 19* illustrates how Brookmeyer creates a brief melodic variation in bars 59-60.

Example 19. “Make Me Smile” Bars 59 – 61.



The melody at bar 60 is the inversion of the previous bar and resolves with the leading tone or chromatic movement from the bottom and a delayed plagal or fourth resolution from the E^b to the B^b. This begins a four-bar pedal that focuses on forward motion due to the harmonic instability and rhythmic tension. The use of the gallop rhythm in combination with a descending chromatic sequence, within the sax section, delays resolution and gives a ‘spiraling down’ effect. The gallop rhythm also emphasizes the weaker beats of the bar, which is supported by the bass as it plays a pedal E on beats 2 and 4. Brookmeyer uses variation of rhythmic cells (the gallop rhythm) in combination with descending parallel fourths to create a three-beat pattern or ‘hemiola’ that adds to this unstable transitional phrase. He uses traditional or ‘classical’ techniques by

incorporating the ‘hemiola’ in this segment, which is stated by the trumpets in bars 63 and 64. Brookmeyer also changes the melodic contour within the gallop rhythm and thus changes the weight of the figure due to the higher pitch landing on the quarter note.

Example 20. “Make Me Smile” Bars 61 – 64.

The musical score for Example 20 shows four measures of music. The first two measures (61 and 62) are for the Alto Saxophone and Tenor 1. The last two measures (63 and 64) are for the Trumpets. The music is in 4/4 time and features a gallop rhythm with hemiola patterns. The notes are as follows:

Measure	Instrument	Notes (Pitch Class)
61	Alto Saxophone	C4, D4, E4, F4, G4, A4, B4, C5
62	Tenor 1	C4, D4, E4, F4, G4, A4, B4, C5
63	Trumpets	C4, D4, E4, F4, G4, A4, B4, C5
64	Trumpets	C4, D4, E4, F4, G4, A4, B4, C5

This passage also indicates Brookmeyer’s continued interest in intervallic third relationships in addition to the cross-rhythm groupings of three-beat figures.

At bar 65 the sax section states the melody in a unison phrase that eventually moves to simultaneous octaves. The brass and rhythm sections collectively state the anticipation of beat 3, except for the bass and third and fourth trombones, which play root – fifth harmonies on beat 1 plus the eighth-note anticipation to the next bar. The combined parts create a ‘Charleston’ figure that continues to generate a feeling of forward motion. This rhythmic device is used pervasively throughout “Nasty Dance” in addition to the augmented variation of this rhythm.

The root motion beginning at bar 65 basically follows a descending contour primarily using semi-tone and whole-tone steps. The ‘Charleston’ figure is stated by the brass with voicings that contain five – seven pitches from the scale or tonality directly related to the chord symbols. This type of harmonization is another demonstration of Brookmeyer’s frequent use of dense coloration that is utilized pervasively throughout “Nasty Dance” and “Make Me Smile.”

Example 21. “Make Me Smile” Bars 65, 69, 71 and 74.

The image shows a musical score for piano, specifically bars 65, 69, 71, and 74 of the piece "Make Me Smile". The score is written for piano and features a descending chromatic line in the right hand and a supporting bass line in the left hand. Bar 74 is marked with a bracket and the text "Simultaneous Parallel 4ths".

Brookmeyer voices the inner parts of both sections (trumpets and trombones) in semitones at bar 74. The major6 and flat7 intervals are placed side by side to create harmonic tension and give a dense richness to the voicing. This dissonance is un-offensive due to the other pitches that support these notes at perfect fourth intervals. As the chord progression continues to descend by semitones, a substitute II – V progression at bars 73 – 74 sets up the new key center of F major a whole-step up from the initial key center. At bar 75 the brass (including third and fourth trombones) continues to state a full voicing that anticipates beat 3. The sax section now breaks from the unison line to join the brass at bar 78, which intensifies the background and leaves the lead alto to clearly state the melody in the upper register. At bar 82 another II – V progression breaks from the descending pattern to initiate a change in direction of the chord progression. In addition, a ‘hocket’ pattern that offsets the brass is used to create a composite rhythm of continuous off beats. The combination off the two parts supports the melody and foreshadows the next two-bar segment.

These two bars offer a strong conclusion to this passage executed by dissonant chromatic ‘planing’ of chord structures that contain two augmented triads as well as other pitches. The lead alto follows with an A altered scale that returns to the initial melodic and rhythmic cell stated at bar 29.

Example 22. “Make Me Smile” Bars 89 – 92.

As the alto holds an F[#], trombones and flugelhorn state a three-beat grouping based on a dotted quarter-note pulse harmonized in parallel fourths. In *Example 23*, a Bsus9 sound is produced that offsets the melody and acts as a transitional segment to the next section (that begins at bar 97).

Example 23. “Make Me Smile” Bars 92 – 95.

As the rhythm section pedals on G with brief dotted quarter references, Brookmeyer reintroduces the gallop rhythm in the melody. This eight bar phrase is divided by a balance of activity that is initiated by the melody then answered by two bars of controlled improvisation which is indicated by the instructions “Ad Lib – Silly.” Brookmeyer masterfully uses various and diverse contrasts to maintain interest of the listener and performer, in addition to balancing activity within the band to broaden the textural scope.

As the lead alto continues stating the melody a continuation of balance, variation and contrast occur. The second tenor and baritone Saxes play four beats of quintuplets in

parallel sixths beginning on beat 3 of bar 107 as the melody holds a high C[♯]. Bar 109 follows the same pattern with a contrasting rhythm and placement of the harmonized counter melody. Sixteenth notes are used in contrast to quintuplets and a quarter note rest interrupts the flow and completion of the phrase.

Example 24. “Make Me Smile” Bars 107 – 110.

The musical score for Example 24, "Make Me Smile" Bars 107–110, is presented in two systems. Each system contains two staves: Tenor 2 (treble clef) and Baritone Saxophone (treble clef). The music is in 4/4 time. Bars 107 and 108 feature a complex rhythmic pattern with quintuplets and sixteenth notes. Bars 109 and 110 show a contrasting rhythm with a quarter note rest in the Tenor 2 part.

This rhythmic variation also reflects a connection to a recurring theme of patterns based on three-beat groupings. At this point the lower brass state a contrasting pad-like effect that reflects the harmony of the progression. Brookmeyer maintains the chromatic descending root motion by utilizing the tri-tone substitution of B^b7 at bar 110. The two II – V progressions within the phrase initiate the next passage that begins at bar 113. This passage begins by the return of an extended descending bass line that again ends with two II – V progressions. As the sax section performs continuous anticipations of beats 1 and 3, the trumpets now state the return of a melodic cell that was first introduced at bar 83 with a ‘call and response’ technique. This passage is created by the repetition of the

same rhythmic cell but with varied pitch class sets that initially begin with an F minor pentatonic reference. This continues to bar 120 where the full band now states the rhythmic cell with varied harmonization and ‘planing’ over a B^b pedal to arrive at the next four bar pedal of C[#]. At this point the lead alto begins to improvise. Throughout this segment Brookmeyer demonstrates many of the same fundamental approaches found in “Nasty Dance.” These are used in various combinations to create diverse and interesting background textures and colors. He incorporates constant structure and ‘planing’ techniques to create a transitional, dissonant passage of descending augmented major7 chords, illustrated in *Example 25*.

Example 25. “Make Me Smile” Bars 122 – 124.

The pedal then moves to F[#] for the next four bars as the band outlines a D^b minor11/G^b and trills in minor thirds in contrasting directions. The intended target is reached at bar 130, indicated by the immediate change in texture that now focuses on the soloist and the modulation to C Major. The lead alto improvises as the rhythm section compliments the soloist with walking bass or with a small group/quartet setting. As the solo progresses, Brookmeyer refers to previous melodic and rhythmic cells to create backgrounds that include the passage initially stated at bar 75, but in harmonic and rhythmic variation, illustrated in *Examples 26(a)* and *26(b)*.

Example 26(a) “Make Me Smile” Bars 76 – 80.

Example 26(b) “Make Me Smile” Bars 137 – 141.

At bar 148 Brookmeyer uses the ‘ground up’ approach when extended anticipations of beats 1 and 3 state triadic structures derived from a C Major tonality that alternate with diminished passing chords. This passage is initiated by the lower brass and comes to a conclusion at bar 152 when the saxes and trumpets are added to complete the phrase. The next four bars focus on delayed resolution by using suspended dominant chord structures. This sets up the return to the repeated section at bar 130 and the resolution back to C Major. Brookmeyer also restates a melodic and rhythmic cell, previously used in a passage that began at bar 113, to provide further cohesion and to give a complete send-off for the continuing alto solo.

Bar 160 begins a new section that is indicated by a change in harmonic color, primarily stating the relative minor (A minor), and a change in rhythmic focus to the

stronger beats of the bar (one and three). As the trombones and flugelhorn continue for twelve bars, the sax section joins the lower brass and rhythm section in an extended descending passage of suspended dominant 7 chords that anticipate beat 1. Trumpets join the rest of the band at bar 176 and again complete the ‘ground up’ layering technique. This continues to bar 180 when a B^b pedal is established for four bars while an arching line cliché occurs that delays the resolution until bar 184. The passage at bar 172 is an extended transition intended for the distant resolution at bar 184. Brookmeyer uses rhythmic tension, extended anticipations of beat 1, and harmonic tension that involves extended suspended 7th chords with descending whole tone root motion to create an active passage. This gives an ‘ungrounded’ feeling due to a continued lack of tonal center and rhythmic forward motion. The four bars that begin at 180 offer some sense of pending resolution due to the duration of the pedal.

Bar 184 initiates a new section indicated by the return of focus to the soloist, the change in texture due to the absence of background figures, and the resolution to the new key center of E^b Major. As the solo progresses, Brookmeyer reuses an extended II - V progression that involves tri-tone substitutions to lead into the new section at bar 200. Unlike previous sections, there is very little involvement from the rest of the horns in bars 184 – 200. The focus and development throughout this section are primarily due to the soloist and the rhythm section. This again demonstrates Brookmeyer’s ability to create development through textural variation. The open section that begins at bar 200 remains in a quartet configuration but offers a new harmonic color for the soloist to explore. Brookmeyer refers back to a sus7 sonority and reuses repeated half note

anticipations to maintain harmonic tension and forward rhythmic motion. The cued entrances at bar 204 begin with third and fourth trombones doubling the rhythm section while the second trombone, the fourth trumpet, baritone and the second tenor now state the ‘Charleston’ figure in parallel fourths. The remaining two bars of the four-bar phrase are then played when additional instruments double the existing pitches. At bar 212, a third pitch is introduced that states a B^b, which is a major7 away from the C^b that is in the original pairing. The fourth voice is added at bar 220, which completes a second pairing of parallel fourths by an interval of a major7.

Example 27(a) “Make Me Smile” Bars 204 – 207.

Trum 4 & Tnr 2
Trom 2 & Bari
Trom 3,4 & R.S.

Bar 204 205 206 207

Example 27(b) “Make Me Smile” Bars 212-213 and 220-221.

Alto 2 & Tpt 3,4
Tpt 4 & Tnr 2
Trom 1,2 & Bari
Trom 3,4 & R.S.

Bar 212 213 220 221

Alto 2 dbls Tpt 1

(Brackets indicate the parallel major 7th intervals)

The section from bar 204 – 220 focuses mainly on coloration achieved through parallel harmony of major7 intervals and through various combinations of instruments to create cross-orchestration. Brookmeyer creates coloration through both harmonic and rhythmic

phrase offsetting. At bar 207 the fourth trumpet does not complete the four-bar phrase but adapts to harmonize with the entrance of the first trombone, initiating the new four-bar phrase. This is illustrated in *Example 28*.

Example 28. “Make Me Smile” Bars 206 – 210.

An echo effect occurs in bars 209 and 210 as the same pitches are used but in overlapping phrases. Brookmeyer uses repetition as well as layering to develop and intensify this passage. At bar 227, the climax of this passage is finally stated by a sustained voicing, which incorporates 10 pitches from the chromatic scale. Two bars of rest follow, offering a much needed contrast to the previous chromatic intensity. Brookmeyer masterfully incorporates material from “Nasty Dance” in combination with rhythmic elements used throughout “Make Me Smile” (anticipations of beats 1 and 3) to create increased levels of intensity and to create balance by contrasting texture and dynamics. The dense voicing at bar 227 bears direct similarities to a passage in “Nasty Dance” where during a 28-bar segment of rhythmic tension a voicing was constantly used that incorporated nine separate pitches. This demonstrates how Brookmeyer has an organic approach to composition, not only from within this piece but also drawing upon content from his other compositions. At bar 231, Brookmeyer continues with the same

thematic material as the previous passage, but in harmonic variation. The rhythm section now states this reference, which includes the ‘Charleston’ figure and a new B^b pedal.

Example 29. “Make Me Smile” Bars 225, 226, 232 and 233.

The musical score for Piano, Example 29, shows four bars of music. The time signature is 4/4. The key signature has two flats (Bb and Eb). The score is divided into four measures: Bar 225, Bar 226, Bar 232, and Bar 233. In Bar 225 and Bar 226, the right hand plays a G7(sus4) chord, and the left hand plays a bass line. In Bar 232 and Bar 233, the right hand plays a Cb/Bb and Db/Bb chord, and the left hand plays a bass line. The word 'Piano' is written to the left of the staff.

This example also illustrates the contrasting contours of each phrase. Although the triadic structures at bar 232 have an ascending whole step relationship the sonic relationship is the opposite. The first voicing sounds as a B major7 (with the seventh in the bass) that moves to a B^b minor9. This first voicing is common to many chord structures used throughout “Nasty Dance.” At bar 235 the focus returns to the lead alto who is given the option to either state the melody or use it as a reference. The part provides both melody as well as chord changes in addition to the instructions “opt. Ad Lib lyrical start.” This quartet configuration continues until a ‘cued’ section is indicated at bar 247. A variation of the background section at bar 204 is now stated. A layering of three pitches (G, D and A) occurs as each entrance targets the anticipation of beat 3 and is off set by two-bar phrases. As the saxes and brass continue to hold these pitches, the rhythm section maintains the alternating C^b/B^b to D^b/B^b in a ‘Charleston’ figure. At bar 255 three more pitches are added (G^b, D^b and A^b) that create a more dissonant sound due to the flat 9 intervals occurring within the parallel fifth structures. The addition of this second fifth structure is used to add harmonic tension for the purpose of textural balance. Brookmeyer

demonstrates the ability to develop the section by connecting previous content in a logical and tasteful manner and to maintain interest by using textural contrasts. In addition, these techniques further develop thematic material through repetitive variation and provide continuity and cohesion throughout the piece.

At bar 255 Brookmeyer completes the reference initially stated at bar 206 by finishing the phrase with a dense chromatic voicing similar to bar 227. In addition to the slight variation of pitch quantity (this voicing contains 8 pitches instead of the 10 used in the previous voicing), Brookmeyer varies the duration by sustaining the chord twice as long (6.5 beats at bar 227 and 13 beats at bar 255). At bar 260 a stark contrast occurs as the quartet texture returns and the lead sax makes reference to the third bar of the four-bar phrase that was previously stated at bar 204. Brookmeyer now uses this bar as a melodic cell, first by inversion then followed by melodic variation. The alto continues to improvise for 16 bars following this melodic statement. As the soloist continues to improvise with the instructions “Ad Lib over chords – Float,” the rhythm section states each chord with little activity. The harmony is a succession of extended II – V progressions that use variations of the five chord and tri-tone substitutions to create a lack of tonal center. The four bars of chromatic root motion, followed by six bars of dominant 7 harmony, create harmonic tension and delay resolution. The next section of the piece is indicated by the new key center of C Major and the return of traditional time-keeping featuring walking bass.

Bar 280 begins a series of descending chord progressions that modulate up a half-step every eight bars. The lower register of the band plays a sustained pitch that is the

fifth of the initial chord and modulates up a half-step each eight bars as well. Throughout the eight bars that begin at bar 288, the lead alto continues to have the option to paraphrase the melody or improvise using the melody as a guide. At bar 296 the alto now strictly improvises without melodic reference but is instructed to “maintain melodic attitude.” During this section Brookmeyer utilizes past melodic and rhythmic references within the melody as well as the backgrounds. This is indicated at bar 297 by the reference, first stated at bar 113, that is now used to foreshadow the next section. Brookmeyer delays resolution, or creates a momentary period of stasis, by extending the duration of Esus7 and Fsus7 at bar 302. The eight bars of extended sus7 harmony suggest a pending transition. The next segment begins at bar 310 with a restatement of a melodic cell first used at bar 120. The saxes and trumpets play this melodic cell by using a ‘call and response’ approach. During the next ten bars each statement of this melodic cell is played a semitone higher, escalating the tension and intensifying the mood. In addition, Brookmeyer reuses the ‘Charleston’ figure in the lower register that ascends in four-bar segments. The pedal is also incorporated during this passage, as are minor/major7 sounds, which again indicates a connection to other Brookmeyer compositions. This sequence ends at bars 319 – 320 as the band begins to hold pitches that outline A^b minor/major7 and A minor7^{b5} voicings. Brookmeyer continues to incorporate flat 9 intervals within the structures. Although once considered a ‘taboo’ in chord voicing guidelines, this became a Brookmeyer trademark.²⁹

²⁹ Rayburn Wright, “Inside the Score” (New York: Kendor Music, 1982).

Example 30. “Make Me Smile” Bars 319 – 321.

Upper register

Lower register

Bass

Bar 319

320

321

Flat 9 between Bari and Trumpet 2

Brookmeyer foreshadows the next section in bars 320 – 321 (illustrated in *Example 30*) by having the bass play an ascending line that is composed of consecutive upbeats. Resolution has still not been achieved due to the harmony of the G^b sus7, the anticipated half notes that are pedaling on a G^b , and the staggered entries of the remaining parts of the orchestra. These entrances begin in the lower register and lead to the higher register to finally reach the intended target at bar 326. Here Brookmeyer further develops the idea that was first introduced at bar 83 (more clearly stated at bars 87 – 88), where a composite rhythm of combined parts produced an extended passage of upbeats. Brookmeyer makes a stronger statement in this section by using the full orchestra, (except lead alto and first trumpet) to play constant upbeats in parallel motion. The first four bars demonstrates Brookmeyer’s interest and application of 20th century composition techniques which is made evident by the reuse of diatonic ‘planing.’ The key center remains in B^b Major until bars 330 – 331 where E^b is present in the lower voices indicating a move to F major. The band re-enters at bar 333 stating parallel major7

voicings over various tensions in the bass. The next three bars exhibit Brookmeyer's interest in dense, dissonant coloration, illustrated in *Example 31*.

Example 31. "Make Me Smile" Bars 333 – 335.

The image shows a musical score for three bars (333, 334, 335) of the piece "Make Me Smile". The score is written for Trumpets and Trombones. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by dense, dissonant voicings. A note above the staff indicates "Saxes double the existing pitches". The bars are labeled 333, 334, and 335.

These three bars serve as a contrasting balance to the previous tonal passage and, due to the harmonic and rhythmic tension, create forward motion and propel the need for resolution. This is delayed as Brookmeyer brings back the previous melodic cell (initially stated at bar 120) in combination with other harmonic textures including a B^b pedal with descending chromatic augmented 7 and major7 chords. Returning harmonic themes, such as the 'call and response' section, also return from bar 310 but the contour of the line is now in inverted variation. As the intensity builds due to the ascending pitch and repetition of the phrasing, the band finally states an A^b sus7 at bar 346 that foreshadows the next section and leaves the listener anticipating the next resolution. This is again delayed as Brookmeyer uses the drums as a diverse transitional texture. The drums state the same rhythm of bar 346 in repetition, which is a direct reference to the thematic material that is originally stated at bar 160. This four-bar passage is followed by four more bars of improvisation that set-up the final repeated section. As in other compositions, Brookmeyer uses the diverse texture of the drums to create abrupt contrasts and to provide a varied transition from one section to the next.

The final section or ‘shout chorus’ begins at bar 358 with a modulation to the key center of D^b Major. This last section acts as a synopsis of the whole piece. Brookmeyer takes brief examples of rhythmic cells previously used throughout the piece and positions them side-by-side. *Example 32* demonstrates how this achieves direct variation and balance while providing a melodic contour of traditional content that is memorable.

Example 32. “Make Me Smile” Bars 358 – 361.



At bar 367 the first ending begins as the shout chorus trails off into two separate parts divided between the sax section and the brass. As the sax section states rhythms that focus on beat 1 and the anticipation of beat 3 (variations of the ‘Charleston’ rhythm), the brass, restate in unison, the recurring rhythmic cell of bar 113. Although this rhythm is reused at bars 365 and 367 the melodic contour is in variation to the previous statements and the resulting melody seems new and original. A brief reference is made at bar 371 to the section that begins at bar 326 (where extended anticipations are used in combination with minor7^{b5} voicings). Brookmeyer then reuses the passage from bar 148 where voicing structures derived from the C major scale are used in conjunction with passing diminished chords. In variation, this progression is now stated only by the rhythm section and begins with E^b minor, which indicates a new key center of D^b Major. At bar 377, the band then states a series of secondary dominant chords as short punctuating shots on the ‘and’ of beat four, offsetting the improvisation of the returning

lead alto. This passage bears a direct similarity to the section beginning at bar 323 within “Nasty Dance” where ensemble punctuations of beat 4 off set the tenor soloist. This again demonstrates how Brookmeyer applies similar compositional techniques to different pieces. At bar 385, the band then repeats back to bar 358 and at bar 365 proceeds to the second ending. Within the second ending, bars 388 and 389 demonstrate Brookmeyer’s unique approach to harmony and coloration.

Example 33. “Make Me Smile” Bars 388 – 389.

The musical score for Example 33 shows two staves: Trumpets and Trombones. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Above the Trumpets staff, the text "Saxes double existing pitches" is written. Bar 388 shows complex chordal textures for both sections. Bar 389 continues this texture, with a note in the Trombone staff labeled "Trombones in extreme higher range".

At bar 390 the lead alto returns and continues to improvise while the band restates secondary dominant chords. This is similar to the first ending but is in variation due to the progression starting a whole tone higher plus the use of additional tri-tone substitutions. Brookmeyer completes the shout chorus or final concerted statement with ‘on again, off again’ rhythmic approaches; each bar is answered with the antithesis or opposite rhythmic structure.

Example 34. “Make Me Smile” Bars 398 – 401.

The musical score for Example 34, "Make Me Smile" Bars 398–401, is presented in 4/4 time. The score includes four staves: Trumpets, Trombones, Bass, and Saxes. The key signature has two flats (B-flat and E-flat). Bar 398 shows the Saxes doubling existing pitches. Bar 399 shows the Trombones in an extreme higher range. Bar 400 shows the Trombones in an extreme higher range. Bar 401 shows the Trombones in an extreme higher range.

This four-bar phrase is in perfect rhythmic balance; bar 398 has four downbeats, bar 399 has four anticipations, bar 400 has three downbeats, bar 401 has three anticipations.

Brookmeyer’s coloration choices are evident in bars 400 – 401 where he balances non-tension with chromatic material. Bars 398 and 399 use chord structures that are derived from G^b Major and D^b Major tonalities, followed by more dissonant sounds within the next two bars. Most noticeably are Brookmeyer’s choices of placing the $\flat 5$ and $\sharp 5$ beside each other on the D^b major7 ($\sharp 5$) voicing and concealing the sole A^{\flat} in the fourth trumpet part on the B major7⁽⁹⁾ at bar 401. At bar 402 the band outlines an E^b 7 ($\sharp 11, 13$) voicing that initiates a trio of improvisers later to be joined by three others as the trombones and flugelhorn ‘gliss’ upwards from an E^b sus7 to an E sus7. The baritone states the third of each chord throughout this section and then joins in the collective improvisation at bar 408. The trombones end the E sus7 ‘pad’ at bar 409 while the soloists continue. The opening percussion passage is now restated at bars 414 – 415 and repeated six times. The piece concludes with a restatement of the solo piano introductory passage of alternating bars of E^b major7 to D^b major7 played on downbeat quarter notes.

SUMMARY

MELODY

“Make Me Smile” is one of Brookmeyer’s more memorable pieces due to its dynamic nature and diversity of mood. The first melodic statement begins at bar 29, which is similar to the first melodic reference in “Nasty Dance” but has a very different aesthetic. There is a much lighter or jovial feeling to this piece due to the melody and monophonic texture. The pitches of the first melody fall within a span of a minor sixth interval and are stated in a repetitive manner. This initial melody focuses on a B^b with other pitches that support a D^b Major tonality. The second melodic phrase outlines the key of E^b Major and exhibits a longer, more flowing contour. Both of these melodies are used frequently and in variation throughout the piece. The motivic quality of the first melodic cell is constructed with a longer sustained pitch followed by three shorter pitches that either act as an enclosure or move to another sustained pitch. Many of these short repetitive melodies stem from rhythmic cells that are used pervasively throughout the piece. They are usually in four-bar phrases and do not exceed the span of an octave.

HARMONY AND ORCHESTRATION

Throughout Brookmeyer’s “Make Me Smile” there is a preponderance of harmonic balance between tension and resolution. Like “Nasty Dance” there is balance

but this piece incorporates extended passages that involve dissonance and delayed resolution to create tension that is later resolved by more tonal sections. Brookmeyer develops tension in many sections by creating moments of stasis or non-direction through the use of pedal point.

In contrast, many sections utilize descending progressions that create a feeling of movement or forward motion. This also serves to develop tension by delaying resolution with a continuous downward motion in search of a tonal center. Brookmeyer also uses secondary dominant cadences within the progressions to achieve the same effect. Extended sections of augmented major7 and minor/major7 chords are frequently used as well as recurring passages of major7 sonorities. Many of the tenser chord structures involve parallel Major 7th intervals in addition to flat 9 intervals, used in voicings throughout “Nasty Dance.” Brookmeyer utilizes constant structure or ‘planing’ techniques within both pieces as well. Many of the soli sections that involve the full band are voiced in parallel harmonies. By contrast, a greater portion of the solo section focuses on the soloist with rhythm section in the traditional quartet setting. Brookmeyer uses cross-orchestration to vary and strengthen individual lines and to create particular colors that occur due to the blend of the combined timbres of the instruments. Brookmeyer also uses extreme registers near the end of the piece, evident in the writing for trombones, to add more intensity to the shout chorus. He uses percussion to create textural coloration used as ‘book ends’ to begin and close the piece. The two pieces also share moving key centers. In “Nasty Dance” these are created by various pedal points that follow an ascending pattern spanning C to F concert. In “Make Me Smile” the various key centers

are indicated by changing key signatures that generate a key sequence of E^b, F, C, E^b, C, B^b, and D^b, representing the first seven notes of the verse of “Somewhere Over the Rainbow,” perhaps the underlying theme behind the whole piece.

RHYTHM AND FORM

“Make Me Smile” is a masterpiece of thematic development through reuse and contrast. Through analysis it can be determined where sections are restated and how Brookmeyer uses brief phrases to foreshadow following sections. Like “Nasty Dance,” “Make Me Smile” is a through-composed work. Another similarity to “Nasty Dance” is the use of four-bar and eight-bar phrases. These phrases are used in combination with other phrases of varying length as transitional segments to create unpredictability and interest for the listener. As in “Nasty Dance” Brookmeyer uses certain rhythmic cells in imitative variation throughout the piece, for both melodic sequences and background passages. There are six rhythms that are frequently stated, illustrated in *Example 35*.

Example 35. “Make Me Smile”: Six pervasive rhythms throughout the piece.



Rhythms 3, 4, 5, 6, as well as the ‘hemiola’ at bars 93 – 96, are also used extensively throughout “Nasty Dance.” Brookmeyer demonstrates his interest and knowledge of ‘classical’ compositional techniques by implementing them into both pieces in a seamless and imaginative manner. Brookmeyer also incorporates more traditional or idiomatic jazz references indicated by the call and response passages at bar 310. Similar to the harmony within “Make Me Smile,” rhythms are continuously being balanced by statements of quarter notes followed by contrasting statements of upbeat eighth notes. Rhythmic tension is masterfully used in conjunction with harmonic elements to produce segments of music that are both memorable and intriguing.

IMPROVISATION

Both “Make Me Smile” and “Nasty Dance” were written with a featured soloist in mind. In “Make Me Smile,” Dick Oatts states the majority of melodic content and is also the primary soloist for improvised sections. Dick Oatts’ sound and interpretation were what Brookmeyer based his compositional decisions on.

As in “Nasty Dance,” Brookmeyer utilizes collective improvisation at bars 99 – 104 to add unique coloration and evoke humorous interaction between performers. Much of the improvised sections involve a small group setting or quartet (soloist and rhythm section), in order to offer contrast to the dense accompaniment of backgrounds, soli sections, and the shout chorus. While many of the harmonic progressions do not follow typical or idiomatic movement, they demonstrate Brookmeyer’s interest in the

advancement of form and harmony and provide an unusual and interesting canvas for the soloist to explore.

CHAPTER FIVE

JIM McNEELY: BACKGROUND AND INFLUENCES

McNeely's development as a composer and performer was both nurtured and inspired by his mentor Bob Brookmeyer. In fact, Brookmeyer played a key role in the development and success of Jim McNeely. McNeely had just become a member of the Thad Jones/Mel Lewis Big Band when Brookmeyer returned to New York to begin his role as the band's musical director. McNeely was fortunate to have benefitted from experiencing both Thad's and Bob's leadership. Just after joining the band McNeely remembers Thad testing his skills as an accompanist, McNeely states: "So I set up the intro and we go into time and hit the first E^b minor chord and the first note Thad played was a G natural. And in a fleeting split second, my reaction was, Gee maybe Thad doesn't know the changes to 'Body and Soul.' But of course he knows! This is his message to me, 'Hey kid, do something with this.'"³⁰ In 1996 McNeely resumed piano duties in the band (renamed 'Vanguard Jazz Orchestra' upon the death of Mel Lewis in 1990). In addition to performing, McNeely was asked to write music for the next album. The music on this recording has a distinct direction and sound that reveals the strength of identity within the composer. The resulting success of this recording led to the position of 'composer in residence' that he currently holds. McNeely's distinct sound and personality are clearly present in all his pieces, a testament to Brookmeyer's tutelage.

³⁰ Iverson.

McNeely describes his feelings when writing for the Vanguard Jazz Orchestra and how he keeps in mind the strengths and sounds of each member, McNeely states: “It’s great to write for a band and see the players faces on the score page.”³¹ McNeely has successfully established himself in North America and in Europe as an accomplished instrumentalist, composer, arranger and educator. These successes are largely due to the efforts of Bob Brookmeyer.

Jim McNeely was born in Chicago in the year 1949. He attended high school and received post secondary education while living in Champaign, Illinois. His interest in music began at an early age due to his upbringing within a musical family. At the age of seven McNeely began to study the piano and by the age of ten had moved on to study the clarinet. While in university McNeely also doubled on saxophone but would finally decide to settle on his first instrument for the rest of his career.³² During his years in school McNeely developed an interest in big band arranging and writing which would lead to receiving a ‘Masters in Composition’ from the University of Illinois. McNeely would be exposed to a ‘world class level of jazz’ as musicians would pass through Champaign on route to Chicago. After ‘jamming’ with various sidemen of featured headliners, McNeely realized that his level of musicianship was of the same caliber to these sidemen, which is indicated by the quote: “... and I started to get the feeling that, well, ok they’re from New York, and they’re good, but there’s nothing really special

³¹ Alex Stewart. “Contemporary New York City Big Bands: Composition, Arranging and Individuality in Orchestral Jazz.” *Ethnomusicology* 48, no.2 (spring/summer, 2004): pp. 169-202 <<http://www.jstor.org/stable/30046263>> (August 24, 2013).

³² Barry Kernfeld, “McNeely, Jim.” *Grove Music Online*, accessed March 2, 2014, *Oxford Music Online*.

about some of them except for the fact that they've got a gig with Elvin Jones or whoever."³³ McNeely's decision to move to New York was based primarily on this realization and the lack of inspiration that living in Champaign offered.

McNeely's main influences at this time were the music of Herbie Hancock, Keith Jarrett, Chick Corea and most importantly McCoy Tyner. The study of McCoy Tyner's solos through transcription, plus his interest in Chick Corea's fusion style of jazz, would later inspire and influence McNeely's compositions.³⁴ McNeely's need to find and embrace his own identity or sound as a composer directly relates to concepts and ideologies stressed by Brookmeyer. These concepts are also similar to those of Count Basie and Duke Ellington. Both of these legendary figures composed pieces entitled "Every Tub," which is a short form for the phrase 'every tub sits on its own bottom.' This refers to the significance of individuality and the importance of self-realization of one's own talent and what you can offer to any musical situation.³⁵ This is best conveyed when McNeely reflects on his research: "... stuff I've learned from seeing Thad's scores and other things of people of that time. There were rules that had been developed in jazz education, but these guys didn't have these rules when they were making their music. There were just certain tensions they used, and not only did they work, but they became part of what made them sound that way."³⁶ These new approaches were key to McNeely's development and pursuit in achieving his own distinct identity as an

³³ Iverson.

³⁴ Ibid.

³⁵ Stewart, 169-202.

³⁶ Iverson.

instrumentalist and composer and would be integral to his future involvement with Brookmeyer.

McNeely's first encounter with Brookmeyer occurred when Mel Lewis asked Brookmeyer to return to the band and take on duties as musical director when Thad left the band in 1979. Harold Danko held the piano chair at this point and asked McNeely to 'sub' for him on a rehearsal. Soon after, McNeely replaced Danko and became a full-time member of the band. His first impressions of the music of Bob Brookmeyer included the accountability of his own performance that was required with these pieces and the level of musicianship that was now expected of him and the group.³⁷ Brookmeyer recognized McNeely's ability as an instrumentalist but also welcomed his input as a composer and encouraged him to further develop his work and to continue to compose. In McNeely's words Brookmeyer challenged him to: "...develop what he saw as my talent."³⁸ In addition to Brookmeyer's mentoring and encouragement, the compositions "Make Me Smile" and "Nasty Dance": "...opened up a whole new vista as a jazz composer."³⁹ McNeely recounts his first attempts at performing these new Brookmeyer pieces and describes the challenges that he faced: "In the beginning I'd sit there thinking, 'Alright, how am I going to start my solo?' and I'd start a prepared thing and about thirty seconds later I'd be completely out of gas. So I took the other tactic, which was, the band

³⁷ Iverson.

³⁸ Ibid.

³⁹ Ibid.

stops, and I'll throw my hands on the keys and not try to think ahead and just find out where I am and keep being somewhere, and take it somewhere.”⁴⁰

McNeely's involvement and success in Europe, primarily with the West Deutsche Rundfunk (West German Radio) Big Band, stems from Brookmeyer's belief in McNeely's abilities as an instrumentalist and composer. The influence or impact that Brookmeyer had on McNeely wasn't through “formal lessons” or direct teachings but through conversations while on tour. This dialogue was from one friend to another and formed a bond that was built on mutual admiration and respect. The mentoring friendship of Bob Brookmeyer helped form and guide McNeely's development to become an important and recognized composer of large ensemble works. McNeely's feelings about Bob Brookmeyer are best reflected when he writes: “... whatever reputation I enjoy today as a composer/arranger/conductor can be traced back to the early '80's, when Bob came into Mel Lewis's band as musical director” and “Thank you dear Bob, for everything you meant for me and everyone you touched. I'll miss you.”⁴¹

COMPARISON

McNeely's approaches to composition have striking similarities to those of Bob Brookmeyer. Through an analysis of McNeely's piece “Extra Credit” I will demonstrate these similarities. “Extra Credit” is a composition that employs what McNeely calls a ‘moving rondo form.’ This form also incorporates passages that utilize different soloists

⁴⁰ Iverson.

⁴¹ Ibid.

and act as interludes between three section segments of thematic material. This form is indicated as: ABCx1BCDx2CDEx3DEFx4Ex5. McNeely describes the ‘x’ sections as: “x is a II minor7 – V7 solo vamp that is transposed up a step every time it appears... also provides the underpinning of the shout chorus.”⁴² His statement indicates a connection of thematic material present throughout the entire piece. This approach is similar to a compositional technique evident within Brookmeyer’s pieces “Make Me Smile” and “Nasty Dance.”

“Extra Credit” opens with eight bars of ‘time’ stated by the drums using brushes, which sets up the tempo, dynamics and mood of the piece. This is followed by a series of entrances involving varied combinations of instruments, each stating an enclosure. These enclosures focus on four different pitches, E, E^b, G and C and employ four different variations of the gallop rhythm, illustrated in *Example 36*.

Example 36. “Extra Credit” Bars 2 – 8.

The musical score for Example 36, "Extra Credit" Bars 2-8, is presented for four staves. The staves are labeled as follows: Trumpet 1,2 / Alto 1; Alto 1, Tnr 2 / Trumpet 4; Trom 1,2 / Bari; and Trom 3,4 / Tenor 2. The score shows the following rhythmic patterns and annotations:

- Bar 2:** Features a "Gallop Rhythm" in the bottom staff (Trom 3,4 / Tenor 2).
- Bar 3:** Features a "Rhythm Retrograde" in the bottom staff (Trom 3,4 / Tenor 2).
- Bar 5:** Features a "3-Beat Figure" in the bottom staff (Trom 3,4 / Tenor 2).
- Bar 7:** Features an "Augmentation" in the bottom staff (Trom 3,4 / Tenor 2).
- Bar 8:** Features an "Augmentation 5-Note Grouping" in the bottom staff (Trom 3,4 / Tenor 2).

⁴² Bill Kirchner, Jim McNeely, Liner Notes, *Lickety Split: The Music of Jim McNeely*, Jim McNeely, New World Records 80534, 1997.

While each of these figures sound and behave independently from each other, in combination these rhythms develop rhythmic and harmonic intensity. This dense passage is contrasted at bar 13 with a unison line stated by the full band. This opening section displays many similarities to Brookmeyer. McNeely incorporates the ‘ground up’ approach indicated by the initial statement of the enclosure that ascends with each entrance. The resulting lack of tonality is due to the overlapping of melodic cells that in combination state ten separate pitches. Although these ten pitches are not stated simultaneously (as in “Nasty Dance”), the effect is the same.

Another main focus throughout this opening section is rhythmic development through augmentation and variation, illustrated in *Example 35*. Bill Kirchner described it best when he wrote: “ ‘Extra Credit’ is a piece that documents Jim’s rhythmic-oriented compositional methods.”⁴³ Most noticeably, “Extra Credit” exhibits similarities to the writings of Brookmeyer by utilizing direct contrast to create balance of intensity. The unison line at bar 13 acts as a resolution to the rhythmic and harmonic instability of the previous section. This line is comprised of two fundamental melodic contours and which are used pervasively throughout the piece. Although this long melodic sequence does not resemble the fragmented, repetitive melodies of Brookmeyer’s that are evident in “Nasty Dance,” the basic themes are used in variation to construct a longer melodic phrase. These two melodic themes are shown in *Example 37*.

⁴³ Kirchner, McNeely.

Example 37. “Extra Credit” Bars 13-14, and 18-20.

Melodic theme one

Theme 1 bears strong resemblance to "I'll remember April"

Bar 13 14

Melodic theme two

Bar 18 19 20

This recurring use of thematic material provides continuity throughout the piece and also exhibits the influence of Brookmeyer’s writing style. This section also incorporates three tonal centers a minor third apart, C, E^b and G^b, creating tonal ambiguity or harmonic stasis. McNeely also uses three-bar phrases to further develop this passage and by doing so creates an effect or feeling that is ‘ungrounded.’ These references to melodic and rhythmic content (involving the number three) bear a strong relationship to content within Brookmeyer’s “Make Me Smile” and “Nasty Dance.” Similarly, McNeely uses ‘planing’ techniques in the section that begins at bar 31. The brass section contrasts the unison line of the sax section with punctuated statements of parallel harmony. At bar 47, section C of McNeely’s ‘moving rondo form’ begins, introducing the first soloist. This passage incorporates a ‘montuno’ pattern played by the rhythm section, indicating a ‘third stream’ approach to this composition. At bar 55 backgrounds enter stating variations of the ‘montuno’ pattern that emphasize beat 4. The emphasis of beat 4 creates

rhythmic intensity through forward motion, used extensively throughout the entire piece and is evident within both “Make Me Smile” and “Nasty Dance.”

McNeely’s ‘moving rondo form’ creates the perfect vehicle for reuse and further development of thematic material. As each section is restated, McNeely implements many recurring traits or devices evident in Brookmeyer’s writing that include harmonic, rhythmic and textural variation. With each new ‘x’ section a modulation of an ascending whole-step occurs. This shows a direct similarity to the ascending key centers of “Make Me Smile.” McNeely also uses these sections as juxtaposed contrasting textures to balance density and intensity throughout. The ‘C section’ is a dense passage that contains three different melodic lines that are layered and played by the full band. The layered statements of these three lines create counterpoint and tonal ambiguity. This is followed by the return to a quartet setting and the introduction of the next soloist. McNeely, like Brookmeyer, uses textural contrasts as transitional segments to lead into the next section. As the piece progresses various rhythmic devices, such as the use of the ‘gallop rhythm’ and the repeated emphasis of beat 4, are used in conjunction with previously used melodic content. In addition, at bar 175 (section E of the piece) McNeely incorporates another rhythmic device inherited from Brookmeyer: using various durations, ranging from two and a half to three and a half beats, of the same pitch. This technique creates a pedal point through varied statements of the same pitch and also promotes a harmonic texture of non-direction or stasis. All of these aforementioned compositional techniques are present within “Make Me Smile” and “Nasty Dance.”

The recurring sections within “Extra Credit” further develop previously stated themes through slight rhythmic and melodic variations. This demonstrates a connection to Brookmeyer’s compositional approaches and supports the concept of ‘minimization of materials.’ McNeely effectively uses these techniques to create textural contrast and, like Brookmeyer, uses these contrasts throughout the piece. McNeely also uses harmonic voicing approaches similar to those of Brookmeyer. *Example 38* illustrates voicings that contain up to seven different pitches.

Example 38. “Extra Credit” Bars 243-244 and 309-310.



At bar 314, McNeely makes a more obvious reference to a section from “Make Me Smile” that uses a passage consisting of extended up-beats. This is illustrated in *Example 39*.

Example 39. “Extra Credit” Bars 314-315 and “Make Me Smile” Bars 330-331.



“Extra Credit” concludes by restating the initial passages from bars 1 and 13 in diminution. This is similar to the closing sections of Brookmeyer’s “Make Me Smile” and “Nasty Dance.”

Expanding on Bill Kirchner’s reference to the preponderance of rhythmic devices within “Extra Credit” (in the liner notes to the album *Lickity Split*), McNeely states: “The drum part is the central focus. Drummer John Riley is playing constantly, creating a long rhythmic line, from which hang different melodic, harmonic and solo sections, much like laundry on a line.”⁴⁴ Along with significant attention to rhythmic development McNeely’s work exhibits many commonalities to the writings of Bob Brookmeyer. For example, McNeely demonstrates an ‘organic’ approach to composition, indicated by the reuse of content, which supports Brookmeyer’s concept of the ‘minimization of materials.’ McNeely also incorporates ‘third stream’ elements and 20th century techniques in this composition.

It is clearly evident from the foregoing comparison that Bob Brookmeyer influenced the writing style of Jim McNeely.

⁴⁴ Kirchner, McNeely.

CHAPTER SIX

MARIA SCHNEIDER: BACKGROUND AND INFLUENCES

Maria Schneider was born in Wyndom, Minnesota and began studying a variety of musical instruments at an early age. Evelyn Butler was her first piano teacher who made an impression on Schneider due to the new and colorful sounds she experienced from exposure to various harmonic elements and visualizations.⁴⁵ Butler also made Schneider realize the connection between sound and feeling: “It’s like a marionette, there’s all this expression, but what is the strings that are pulling, bringing the character to the puppets. I’ll be very interested in what those strings are from a very young age.”⁴⁶ In addition to this concept, Butler would stress the importance of harmonic analysis as well as exercises that would focus on stride piano. Butler also instilled and encouraged creativity within Schneider by having original pieces performed at recitals. Schneider states: “I thought the most incredible thing would be to hear my own music orchestrated.”⁴⁷ These two topics of study were what initially instilled an interest in arranging and composition within Schneider.⁴⁸

After attending the University of Minnesota, where she earned a bachelor’s degree in theory and composition, Schneider attended the University of Miami in pursuit

⁴⁵McKinney.

⁴⁶ Ibid.

⁴⁷ Fred Sturm, ed., *Evanesence, Maria Schneider Jazz Orchestra: Complete Scores and Interview* (Universal Edition, 1998).

⁴⁸ Ibid.

of a master's degree. After completing one year, she felt that her interests would be better served studying under the tutelage of Rayburn Wright at Eastman. Wright would inspire Schneider on many levels and would change the expectations that she had of herself and her artistic pursuits. In her words: "His example was the biggest influence. When you are around someone that heavy, your whole level of expectation for yourself and others shifts dramatically. You start to demand a lot, and it makes you work."⁴⁹

Another inspiring individual that made an impact on her was Gil Evans. Upon receiving a recommendation from fellow composer Tom Pierson, Evans asked Schneider to become his assistant. She was attracted to Gil's music on many levels but mostly due to the subtle and "deeply expressive"⁵⁰ nature of his orchestrations. Although Evans' manner was very different from Rayburn Wright's, Schneider still had the same feeling of awe and inspiration, indicated by the statement: "I found myself deeply inspired by being around him."⁵¹ She also indicates her respect and admiration for Gil's achievements and his ability to have established his own musical identity by her statement: "His music is undeniably him."⁵²

Prior to her involvement with Evans, Schneider sought out the instruction of Bob Brookmeyer. This was made possible upon receiving a grant from the 'National Endowment for the Arts.' As an undergrad, Schneider became aware of Brookmeyer when she heard "Make Me Smile." Her first impressions of Brookmeyer's music were

⁴⁹ Sturm.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

“...it was so unique and compelling, so refreshingly creative and full of personality.”⁵³

She also describes the “wonderful spirit and drama of his music” and that it “opened a new world”⁵⁴ to composing. Schneider was also drawn to Brookmeyer’s “ingenuity” with respect to “minimizing materials” and “developing a sense for form.”⁵⁵

Schneider also recognized Brookmeyer’s endless pursuit of personal artistic growth and welcomed the challenge to ‘look within’ but “felt nervous to open up those demands” upon herself.⁵⁶ Up until then Schneider’s personal viewpoint was that her own approach to composition was, at times, habitual and would incorporate proven or ‘easy’ ideas that didn’t have a distinct identity. Schneider said that Brookmeyer helped her to “loosen my constrained and habitual approach” to composing and that “Brookmeyer really helped me to find my personality in my own music.”⁵⁷ The effect that Brookmeyer had on Schneider’s creative process and personal concept can be best conveyed in her own words: “...it’s like his presence exposes me to myself.”⁵⁸

Along with constant artistic encouragement, Brookmeyer and Schneider discussed the problems and gender issues that are associated with the music business. He would acknowledge the difficulties involved with “being female in a male preserve,”⁵⁹ but would also point out the advantages that she possessed and that “musicians welcomed

⁵³ Fred, Sturm.

⁵⁴ Bob Brookmeyer, Maria Schneider, Liner Notes, *Evanescence*, Maria Schneider Jazz Orchestra, Enja Records, ENJ-8048 2, Germany, 1994.

⁵⁵ Sturm.

⁵⁶ Ibid.

⁵⁷ McKinney.

⁵⁸ Sturm.

⁵⁹ Brookmeyer, Schneider.

goodness, skill, musicality and talent wherever it comes from.”⁶⁰ Brookmeyer’s mentorship and nurturing qualities transformed her feelings of self-doubt, associated with femininity within the business, to feeling that she had something “to value rather than hide.”⁶¹ She recalls feeling extremely out of her comfort zone, to the point of tears, as Brookmeyer would make her try new ideas to expand her concepts and approaches. This would test her strength of character and ideals and, due to being forced to look inside and recognize her true identity as a composer, would in turn benefit Schneider.⁶² The closing comments from Brookmeyer in the liner notes of *Evanescence* reflect his mutual admiration and support that he felt for Schneider. He begins with: “You may get the impression that I like this person, and you would be correct” and he closes with, “it is a thorough pleasure to welcome Maria to the world, and to your ears, and to invite her to a long, productive and successful life as a composer and teacher, which she is now. Hmmm... maybe I’ll call her for a lesson – Bob Brookmeyer.”⁶³

COMPARISON

The opening track of *Evanescence* entitled “Wyrgly” bears similar compositional traits and concepts to the compositional styles of Bob Brookmeyer, clearly indicating the influence of Bob Brookmeyer on Maria Schneider’s writing. “Wyrgly” begins with a four-bar introduction, stated by drums using brushes, that creates the setting and the

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² McKinney.

⁶³ Brookmeyer, Schneider.

foundation of the opening section. The band then enters stating a 39-note tone row in broken punctuation that utilizes a scalar harmonization that indicates a major 7^(6/9) voicing for each note. This voicing includes six or seven pitches, directly reminiscent of the coloration evident within both Evan's and Brookmeyer's compositions. These voicing techniques are clearly similar to chord structures utilized throughout "Make Me Smile" and "Nasty Dance." The opening statement of the drums demonstrates the shared concept of the 'ground up' approach to composing evident in both Brookmeyer pieces. Schneider re-introduces the tone row four times throughout this opening section in variation. At bar 67, the original theme is stated, which implies subtle hints of key centers that create a polyphonic passage. This in turn causes a prolonged, unsettled harmonic state.

The extended use of harmonic tension is a clear example of Schneider's depiction of a monster, which is the basis of the piece.⁶⁴ It also resembles circling bass line passages found in Brookmeyer's "Nasty Dance" at bars 414 through 484, where he utilizes a descending progression that begins a semitone higher every 16 bars. Although "Make Me Smile" maintains a pervasive downward harmonic progression throughout the piece, the same harmonic sequence that occurs in "Nasty Dance" also takes place in "Make Me Smile" during bars 280 through 302. The two examples of Brookmeyer's writing follow a different direction than the example discussed in "Wyrgly," but the three examples do follow the same principle.

⁶⁴ Sturm.

Example 40. “Wyrgly” Bars 67 – 70, “Make Me Smile” Bars 280 – 288.

The image shows a musical score for two pieces: "Wyrgly" and "Make Me Smile". The score is written in bass clef and consists of two systems. The first system, labeled "Wyrgly", covers bars 67 to 70. The second system, labeled "Make Me Smile", covers bars 280 to 288. The notes are written on a single staff, and the chords are indicated below the staff. The chords for "Wyrgly" are C, Bb, Am7(add4), and G7(sus4). The chords for "Make Me Smile" are F7(sus4), Em7, D7(sus4), Ab7(sus4), and Db. The notes are written in a rhythmic pattern that suggests a specific tempo and feel.

Bar	Chord
Bar 67	C
68	Bb
69	Am7(add4)
70	G7(sus4)
Bar 280	F7(sus4)
281	Em7
282	D7(sus4)
283	Ab7(sus4)
284	(The following 16 bars follow the same root motion but starts a semi-tone higher)
285	
286	
287	
288	

Schneider uses the rhythmic statement of beat 1 and the eighth-note anticipation of the next bar in this passage as well. This same rhythmic pattern is used pervasively throughout both “Make Me Smile” and “Nasty Dance.”

At bar 104 Schneider uses a harmonic texture that is evident in both “Make Me Smile” and “Nasty Dance.” This texture contains two triadic structures that are used simultaneously to create dual major7 intervals, which indicate a technique involving dense coloration. The new theme that initially begins at bar 67 is now more clearly stated at bar 75, again initiated in the lower register. This new theme utilizes an ascending pattern of two bars, then falls to a lower pitch and begins a similar sequence. This section also begins to demonstrate Schneider’s ‘Brookmeyer-esque’ type of dissonant voicing due to polyphony created by the simultaneous statements of the original theme in addition to this new one. Throughout this opening section, Schneider exhibits dense colorations including the utilization of the whole tone scale as a voicing. This type of coloration is indicative of Brookmeyer and Evans, both of whom had been associated with Claude Thornhill.

Gil writes: “The whole scale clustered up underneath ... that was so characteristic of Claude, and his original creation. After awhile it became part of my own timbre box.”⁶⁵

How this impacted Schneider is evident when Brookmeyer wrote: “Certainly Gil’s sense of color has had a profound effect on Maria.”⁶⁶ It is also evident that Brookmeyer used this type of harmonic coloration in his approach to voicing harmonies. Many demonstrations of this technique are apparent within “Make Me Smile” and “Nasty Dance” and are also present in Brookmeyer’s “Hello and Goodbye.” In *Inside the Score*, Rayburn Wright’s analysis briefly describes a passage in “Hello and Goodbye” that exhibits this type of coloration: “... it continues briefly in unison, splits into two parts, and then into four-part close voicing before going into an extended passage of thickened line made up of dense clusters of up to seven pitches played by the 14 voices.”⁶⁷ Schneider uses this type of coloration in the initial sonic structure and it is also used in combination with a tone row to create a dense and very unstable harmonic canvas. It is clearly evident where this coloration came from and how Schneider has incorporated this technique into her writing. At bar 109 Schneider reuses previous material in a new melody, stated by the saxophones, that contains the same series of pitches present in the opening section. This passage is a more condensed version of the initial statement and has a more melodic contour. This reuse of melodic material also demonstrates an ‘organic’ approach to composition. The sax melody at bar 109 is used as the basis to

⁶⁵ Raymond Horricks, *Svengali, or the Orchestra called Gil Evans* (New York: Hippocrene Books, 1984).

⁶⁶ Brookmeyer, Schneider.

⁶⁷ Wright, 117.

generate the 39-note tone row that is present at the beginning of the piece. Schneider varies the melodic content by rhythmic augmentation and applies dense harmonic coloration to the melody to create a dramatically different interpretation of the same material. The reuse of melodic material also demonstrates a strong connection to Brookmeyer's concept of the minimization of materials.

Schneider also restates material in juxtaposition and uses this as a device to foreshadow material appearing in the next section. These techniques provide continuity and thematic cohesion and serve to further create variation and development. *Example 41* illustrates Schneider's variation of the material (previously stated at bar 75) starting at bar 161.

Example 41. "Wyrgly" Bars 161-164.

The image displays two staves of musical notation. The top staff, labeled "Wyrgly", shows measures 75, 76, 77, and 78. The bottom staff shows measures 161, 162, 163, and 164. The notation in the bottom staff is a rhythmic augmentation of the material in the top staff. A caption below the bottom staff reads: "(Theme that is stated in lower register is varied by rhythmic augmentation)".

Here Schneider demonstrates a similar interest in cross-rhythmic patterns that utilize three-beat groupings. These types of groupings are also prevalent within the Brookmeyer compositions "Make Me Smile," "Nasty Dance" and "Hello and Goodbye." These two-bar and three-bar phrases within "Wyrgly" develop instability through rhythmic tension. Schneider's implementation of rhythmic tension is also indicated by the use of simultaneous time feels. The combination of the initial up-tempo time feel and the

triplet-based half-time shuffle (that occurs at measure 67 and later at measure 161) creates a sonic clash of contrasting grids. Brookmeyer's attention to rhythmic development is evident in "Nasty Dance" during an extended passage that begins at bar 303 where the focus is on variation through syncopation. Brookmeyer's "Make Me Smile" also focuses on rhythmic development indicated by an extended section that strictly uses upbeats. Although Schneider utilizes a different approach, it is clear that both composers use rhythmic development to create intensity and to delay resolution. Another shared compositional technique is the use of pedal point. At bar 170, Schneider utilizes another open section to establish the E pedal. This is indicated to the rhythm section by the instructions to accompany the soloist with an "E – ish (free comp)." This demonstrates Schneider's use of 20th century composition techniques and also a connection to Brookmeyer's implementation of these techniques. At bar 182, eighth-note anticipations of beats 1 and 3 are used in combination with ascending sus7 chords. The level of tension is heightened by both the lack of tonal center and the forward motion created by the anticipations. There is an overall feeling of pending transition. This is a recurring pattern within Brookmeyer compositions as well, most noticeably in "Make Me Smile."

Brookmeyer creates a back and forth tension and release cycle that flows through the piece by utilizing the same rhythmic device but in combination with different harmonic progressions. The similarities between the two composers can be seen in the following.

Example 42. Comparison of “Wyrgly” Bars 185 – 188 and “Make Me Smile” Bars 113 – 120.

The image displays two musical excerpts for comparison. The top excerpt, labeled "Wyrgly", shows bars 185 through 188. It is written for piano with a grand staff (treble and bass clefs). The music consists of dense, sustained chords with some melodic movement in the upper voices. The bottom excerpt, labeled "Make Me Smile", shows bars 113 through 120. It is also for piano with a grand staff. Above the staff, specific chord symbols are provided for each bar: Bar 113 (Db, Cm11, Bbm7), Bar 114 (A°, Dbmaj7/Ab, Gm7(b5), Gb7(sus4), Fm7), Bar 115 (E+, D7(sus4), C#m7(b5), F7(sus4), Bm7(b5), E+7(#9), Gbmaj7/Bb, Bb7(#5), Bmaj7), Bar 116, Bar 117, Bar 118, Bar 119, and Bar 120. The notation for "Make Me Smile" is more complex, featuring a variety of extended and altered chords.

In “Some Circles” there are clear indications of Brookmeyer’s influence as well. The opening section utilizes a passage that is created by synthesized harmony. Although this segment utilizes five notes that give an open sonic quality, it bears a direct functional resemblance to Brookmeyer’s incorporation of chord structures that contain 9 – 10 pitches. This shared approach creates chord structures that function primarily as non-directional coloration. “Some Circles” also share a similar focus with Brookmeyer’s “Nasty Dance” and “Make Me Smile” in that all three compositions are a vehicle to showcase a featured soloist. In all three compositions the backgrounds are primarily used to create intensity and offer a punctuation of color.

Schneider’s approach to composition has a programmatic quality. Many of her pieces tell a story or are written to depict particular imagery. Two such pieces that share

this quality are “Wyrgly,” which is a depiction of a monster,⁶⁸ and “Hang Gliding,” which depicts and/or documents an experience she had while in Rio de Janeiro, Brazil. This programmatic approach can be seen in Brookmeyer’s “Nasty Dance” as well. Brookmeyer depicts the art form of dance by effectively using harmonic and rhythmic elements to create vivid imagery. Schneider applies the same basic and fundamental approaches to her compositions. Although the content is different she applies the same ideologies and concepts as Bob Brookmeyer.

⁶⁸ Sturm.

CHAPTER SEVEN

DAVE McMURDO: BACKGROUND AND HIS INFLUENCE

Dave McMurdo was born on March 4, 1944 in Isleworth, England. At the age of three he and his family emigrated to Canada, his father a Canadian soldier and his mother an English war bride. Dave spent his early years in Burnaby, British Columbia and after graduating high school Dave moved to Vancouver to attend the University of British Columbia. There he studied under the tutelage of Dave Robbins and later lead to Dave's first musical association with the Bobby Hales Big Band. His association with Hales provided Dave with valuable experience at an early age and also inspired him to develop his skills as an arranger and composer. Dave's professional career began at the age of eighteen by performing in clubs within the Vancouver area. By 1969, McMurdo had decided to leave Vancouver and relocate in Toronto. Other Vancouver based musicians would do the same including Don Thompson and Terry Clark. This influx of new musicians would impact the conservative Toronto jazz scene and change its direction from then on. Soon after establishing himself in Toronto Dave joined 'Nimmons and Nine,' led by Phil Nimmons who would then become Dave's next musical influence. In the mid-70s McMurdo was asked to join the 'Boss Brass' led by Rob McConnell. In 1984 he was appointed to full-time faculty at Mohawk College and in 1985 left Toronto and moved to Hamilton. After relocating McMurdo started a Hamilton based big band named 'Mountain Access' and would be then named the 'Dave McMurdo Jazz

Orchestra' following personnel changes. In 1987-88 Dave studied composition with Bob Brookmeyer upon receiving funding from the Canada Council for the Arts. The experience with Brookmeyer would inspire Dave to take himself more seriously as a composer and would take his music in a new direction. This new artistic confidence or purpose would also lead to the first of many recordings.

I first met Dave McMurdo when I was a student at Mohawk College. During the three years of study I was fortunate to have had the opportunity to learn from Dave in small group and large ensemble settings. Shortly after graduating, Dave formed a big band and asked me to become a member. When Dave made the personnel changes to the band, the level of musicianship drastically improved and I felt very fortunate to remain a member of the 'Dave McMurdo Jazz Orchestra.' This association led to my exposure to many internationally acclaimed Canadian musicians and as a result improved my level of musicianship.

During the first years of the 'DMJO' I noticed a direct change in the writing style of McMurdo, which was mostly due to his studies with Brookmeyer. This in turn exposed me to Brookmeyer's influence as well. At this point Dave was identifying himself as a composer and wrote some music that challenged the band and myself to perform material that incorporated a more diverse conceptual direction than his previous compositions. In 2006 I met and performed with Brookmeyer when he came to Mohawk College as 'Artist in Residence.' While accompanying him during workshops I began to realize the depth of knowledge and musicality that he possessed. After one of the workshops I began to think about the final concert that would conclude the week. In the

past, previous artists rehearsed extensively for both their own satisfaction and for the benefit of the other performers. When I asked Brookmeyer about rehearsing and what material we were going to play he simply said; “Ah we’ll just go up there and play some tunes.” The concert was one of most memorable musical experiences that I had been part of to this point. This was due to Brookmeyer’s ability to shape the direction of the performance in subtle and musical ways, which in turn raised my level of musicianship.

THE INFLUENCE OF BROOKMEYER ON “11065”

The piece opens with a reference to the primary theme. The pitches A, B, F# and E are created by using the numbers of my address 11065 when put into prime form order and using a whole-tone relationship. The opening section is a depiction of a barren Canadian landscape that is discovered by Scottish settlers. McEwan was the name of the family that first built the stone house that I live in and is the inspiration for this composition. Additional harmonic material is created using a chromatic scale in correlation with the alphabet and applying the name McEwan to arrive at the pitches A, B, Db, G, A, and Bb.

Example 43. “Chromatic Scale – Alphabet Correlation.”

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	...
A	Bb	B	C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B	C	...

By combining these two series of pitches a basic harmonic sonority or scale is

established A, Bb, B, Db, E, F# and G. The sax section from bars 20 – 52 all refer primarily to this harmonic source. The moving lines throughout this section make reference to the initial prime order form A, B, E and F# while a drone is established by the pitches A and E to emulate the sound of bagpipes. The brass enter at bar 54 with the trombones stating the pitches Eb, A, Bb and D, beginning in the low register and layering each pitch in an ascending order. These pitches represent the prime order form in semi-tones but are stated in order to produce a more suitable voicing. The trumpets enter at bar 56 with original and retrograde statements of the whole-tone prime order form (A, B, E, F#). Various rhythmic durations are used to create a legato layering or counterpoint. The sustained pitches are related to the numbers within the address by using rhythms that are durations that contain five and six eighth notes. In addition to dotted-halves and half notes tied to eighth notes, there is a preponderance of three-beat rhythms throughout the piece that refer to the property size (three acres). Throughout this opening passage several compositional traits of Brookmeyer's are used. Primarily I focused on his concept of minimization of materials by utilizing pitches from the sonority that were derived from combining semi and whole-tone prime order forms. This concept also applied to the rhythmic choices throughout the melody and supporting counter melodies by the repeated reference to the numbers within the address. In addition to these rhythms there is a focus on creating forward motion by targeting anticipations of beats 1 and 3, which is a common rhythmic device of Brookmeyer's and which is used pervasively throughout the remainder of this piece.

Example 44. “11065” Bars 61 - 63, 75 – 76.

The musical score for Example 44, titled "11065", covers bars 61 through 76. It is written for five instruments: Trumpet 2, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The key signature is one sharp (F#). The score shows a sequence of chords and melodic lines across these bars. Bar 61 shows the beginning of the sequence. Bars 62 and 63 show the continuation of the sequence. Bar 75 shows a sustained chord. Bar 76 shows the end of the sequence.

The sustained chord at bars 76 – 77 also demonstrates a harmonic device that is evident in Brookmeyer’s compositions where multiple pitches are used simultaneously to create dense coloration. The simultaneous statement of the seven pitches that produce the complete sonority concludes the opening section.

After a brief piano cadenza, the second section begins at bar 79, which is initiated by the piano and focuses on the tonal center of B \sharp . This new tonal center is a whole tone higher than the previous section and demonstrates the similarity to Brookmeyer’s “Make Me Smile” and McNeely’s “Extra Credit” where new sections within the piece changed tonal centers. This B \sharp also represents the second pitch of the pitch class set A, B, E, F \sharp (0156), which is derived from the original address numbers 11065. As the piano continues, the remaining members of the rhythm section enter separately to be completed by the bass at bar 91, which also marks the beginning of the melody. This demonstrates Brookmeyer’s ‘ground up’ approach that is evident in his compositions as well as McNeely’s and Schneider’s. This section also uses the same approach to creating the harmonic sonority as the opening section. The pitches created by

using the name ‘Dempsey’ and the prime form order of 0156 that begins on Bb (a semitone higher than the opening sections A) gives a new sonority of B, C, Db, Eb, E, A and Bb from which the melodic and harmonic content is based. *Example 45* illustrates this new sonority stated by the rhythm section.

Example 45. “11065” Bars 100 – 102.

Example 45 shows a musical score for four instruments: Guitar, Piano, U. Bass, and Drums. The score is for bars 100, 101, and 102. The time signature is 4/4. The key signature has one flat (Bb). The Guitar part has a melodic line with eighth and sixteenth notes. The Piano part has a harmonic accompaniment with chords and moving lines. The U. Bass part has a bass line with eighth and sixteenth notes. The Drums part has a simple rhythmic pattern with eighth notes.

The melody throughout this section maintains the same rhythmic content used in the opening section involving figures which are based from groupings of three, five and six eighth-note durations; illustrated in *Example 46*.

Example 46. “11065” Bars 99 – 102.

Example 46 shows a musical score for Trumpet 2. The score is for bars 99, 100, 101, and 102. The time signature is 4/4. The key signature has one flat (Bb). The Trumpet 2 part has a melodic line with eighth and sixteenth notes.

At bar 127 the tonal center returns to A \flat and uses the remaining pitches of the second sonority but with an added D \flat to maintain the same voicing structure and for coloration purposes. This tonal center is also indicated at bar 130 - 139 by the sax section

that create an A pedal through varied entrances utilizing rhythms that range from 2.5 – 5.5 beat durations. This technique is used by Brookmeyer in “Nasty Dance” and by McNeely in “Extra Credit” to create rhythmic ambiguity or a feeling of stasis. From bars 143 – 158 the sax section states a harmonized passage that utilizes a rhythmic cell used pervasively through “Make Me Smile.” This cell creates slight rhythmic tension through the eleven-beat phrase, which is also varied through augmentation at bars 148 – 149.

Example 47. “11065” Bars 143 – 146.

From bars 172 – 241, various melodic passages are stated initially by single instruments and later by unison statements that involve cross orchestration groupings of three instruments. This technique (of grouping three instruments in cross orchestration) is utilized throughout the compositions “Make Me Smile,” “Nasty Dance” and “Extra Credit.” In this passage my focus is on counterpoint and to create harmonic tension through melodic interaction. At bar 236, a unison line stated by the entire band contrasts the previous segment and offers a transition into the new tonal center of E that begins at bar 241. Direct contrast is a textural technique that is used by all three aforementioned

composers. At bar 259, a bass line that primarily states anticipations of beats 1 and 3, is used in combination with an ascending/falling sequence. This reflects sequences demonstrated in “Make Me Smile” and “Wyrgly.” As the passage continues, various three-beat melodic cells previously used in the unison line at bars 236 – 240 are used in fragmented backgrounds in addition to the sustained pitches A, B, E and F#, that are stated in alternating 2.5 and 3-beat durations. The harmonic and rhythmic density grows to bar 283 where another direct contrast occurs when the band rests for six bars as the drums continue to create a textural contrast to the previous harmonic complexity. Bar 289 begins a series of pitches that are harmonized using dense coloration that is characteristic of Brookmeyer’s writing.

Example 48. “11065” Bars 289 – 292.

Voicings are a condensed version of full ensemble orchestration

Bar 289 290 291 292

This passage uses a 22-note tone row to reference the sum of the numbers within the address ‘11065.’ The punctuated nature of this segment is intended to resemble an extension of the sequences within Brookmeyer’s compositions that incorporate full ensemble passages that serve as a concluding statement or climax to the building intensity of the previous material. This also resembles the opening passage in “Wyrgly” where the drums offset the ensemble that states a 39-note tone row, which is also

densely harmonized. After the first statement of the tone row that ends at bar 300, the contrasting texture of the drums is used to offset the second statement of the sequence thus creating delayed resolution and contrast. Bars 322 through 327 focuses again on counterpoint by the repetitive and overlapping use of a melodic cell derived from content previously stated at bar 184. The repetitive use of a melodic cell in its original form in addition to the retrograde-inversion increases harmonic and rhythmic tension that intensifies the passage. At bar 340, full ensemble unison restates the same melodic cell to offer direct contrast. The following passage utilizes a retrograde-inversion variation of the line that is concluded with a penultimate unison E[♯] followed by a final dense coloration similar to the previous coloration utilized throughout the tone row. The focus throughout this second section was to emulate Brookmeyer's technique of direct contrast through development of material and by creating opposing textural soundscapes. By using unisons to follow dense harmonization, and by using the drums to create textural differences, contrasting passages provide variation to promote the development of material. This use of contrasting elements within this piece demonstrates the primary elements that comprise Brookmeyer's compositional style.

The third section of the piece focuses on Brookmeyer's integration of 20th century writing techniques. This is demonstrated primarily by the use of serialism as I incorporate rhythmic and harmonic devices that are based on relationships to the numbers 11065, 8 and 16. This section also serves to provide a direct contrast to the previous section due to the change in tempo and lack of rhythmic intensity. I also use the 'ground up' approach to begin this section demonstrated by the 'arco' bass followed by

the remaining rhythm section entrances. Throughout this section, each cue is indicated by a time reference that has no significance to the aforementioned numbers within the address 11065. The first cue stated by the piano, involves the pitches A, Bb, B, Db and G, which are derived from the name McEwan. Each cue stated by the horns involves a three to four instrument grouping or cross orchestration, which is utilized in the compositions of Brookmeyer and McNeely. I also incorporate controlled rhythmic improvisation of single pitches throughout this section, which is a technique used pervasively through the compositions “Make Me Smile” and “Nasty Dance.”

At 0:55, into the third section, a sustained chord again outlines the pitches associated with the name McEwan. At 1:03 – 1:05, separate entrances outline the pitches derived from the name Dempsey as each instrument is assigned either a five or six beat duration. At 1:35 a reference to the whole-tone prime order form occurs but begins on a B \sharp , which is a whole-tone higher than it’s original statement in the previous section. The bass refers to the same form but begins on an A \sharp and involves semi-tone relationships. The durations of the pitches are again based from the numbers 11065. The initial two sustained pitches are held for 22 beats (11+6+5) followed by 11 beat durations. As the section progresses similar references to the pitches related to the names ‘McEwan’ and Dempsey’ occur in addition to variations of pitches derived from the number 11065. At 2:00 into the third section the bass increases the rhythmic frequency 3-beat durations and at 2:23 moves to dotted-quarters. As this section approaches its conclusion, rhythmic and harmonic tension is developed through increased activity. A collective improvisation takes place at 2:39 throughout the whole ensemble, which is followed by a sustained

voicing of dense coloration. The held chord at the 3:00 mark contains all of the pitches that are derived from the four variations of the prime order form.

Example 49. “11065” 3:00 mark of third section.

The image displays a musical score for piano in 4/4 time, featuring a key signature of one sharp (F#). The score is divided into two main sections. The first section, labeled 'variations of prime order form using the same intervallic relationship', consists of four measures. The first measure is bracketed and labeled 'original prime order form'. The second section, labeled 'Final voicing at 3:00 mark', shows a single measure with a dense, sustained chord. The notation includes treble and bass staves with various accidentals and note values.

This held voicing also creates a direct contrast to the frenetic 20 seconds of the preceding group improvisation. Throughout this section I have implemented 20th century composition techniques to create a section that is diversely different from the previous section and the following two sections. This approach is clearly evident in Brookmeyer’s compositions and is best described when Hans Keller wrote: “the clearer the tension, the more logical the music – and the clearest tension is that which combines a maximum of contradiction with a maximum of unity between the contradicting elements.”⁶⁹

The fourth section of the piece begins at bar 398 and focuses on the number 6 (within the address number 11065) and the key center of E \flat . New melodic cells are used in this section but relate to previously stated material. The first cell utilizes consistent off beats that relate to the ‘comping’ pattern of the guitar that is first stated at bar 86. In addition to this rhythm the descending melodic contour bears direct similarity to the

⁶⁹ Banks, 62.

ensemble voicing that occurs at bars 164 – 168. The following melodic cell is a variation of previously stated material that occurred at bars 184, 208, 214 and 220. The sonority used throughout this section is derived from the pitches that are created when using the name Samantha (my first daughter) in combination with the pitches E, F#, B and C#, which are produced when the whole-tone prime order form begins on the ‘5’ of the original prime order form. At bars 411 – 416 a voicing technique that was previously used at bars 164 – 168 is applied to the brass and woodwind sections in alternating ascending and descending directions. After a series of solos, group improvisation occurs at bar 435 in addition to layered backgrounds taken from fragments of the unison line that occurred at bar 237. The reuse of previously stated material was a common approach that Brookmeyer used throughout “Make Me Smile” and “Nasty Dance.” Bar 439 revisits a previous bass line stated at bar 247. This is in variation due to the new meter in addition to simultaneous retrograde statement of the line in the upper register at bar 445. At bar 452, staggered entries of melodic cells that are initially stated at bars 400 and 408 are added to create a dense rhythmic and harmonic segment that is contrasted by a dense sustained voicing at bars 457 – 458. The following passage returns to alternating bars of five and six beat durations where brass state voicings that contain five to six pitches from the E major scale. At bar 460 the saxes state a unison line that has a more angular melodic contour and rhythmic complexity. This develops counterpoint, offers a contrast to the harmonized passage played by the brass and foreshadows the following band unison that begins at bar 467. This unison line utilizes rhythmic ideas from previously stated material such as the melodic cell at bar 208 and bar 400. The line concludes by an

ascending series of upbeats eventually reaching a B \sharp that initiates the final section of the piece.

This fifth and final section concentrates on the number five (within the number 11065) and the fundamental tonal center of F \sharp . The harmonic sonority used throughout this section is comprised of the pitches F \sharp , G \sharp , C \sharp and D \sharp created by using the whole-tone prime order form and applying it to the sixth degree of the original prime order form. The remaining pitches are supplied by the name 'Olivia' (my second daughter) and create the scale F \sharp , G \sharp , A, B, C \sharp , D \sharp , F. The piano returns to a 'comping' pattern first stated at bar 79 as the remaining members of the rhythm section state a recurring two bar pattern. The subsequent bars beginning at bar 483 – 558, utilize previous melodic sequences that are stated by various groupings of three instruments combined in cross orchestration. These melodic sequences act as a synopsis to the entire piece. At bar 560, a brief passage of continuous quarter notes is harmonized by dense coloration and is then followed by a rhythmically contrasting passage consisting of continuous upbeats that state the same pitches in retrograde. All of these notes are harmonized by the twelve pitches created by the prime order form that is applied to the pitches B, E and F \sharp , which are the last three pitches of the original prime order form. From bar 572 to bar 584, various overlapping rhythms that consist of 1.5, 2.5 and 3 beat figures, state the same twelve pitches of the previous segment. As this passage progresses the interacting lines begin to gradually converge on the original pitch class set in a rhythmically unified sustained voicing that alternates between 2.5 - 3 beat durations. At bar 591, the last segment returns to the original setting of the piece but is contrasted by the use of the full

orchestra and by the abbreviated eleven bar passage. The piece concludes by the returning solo voice of the soprano sax that states the basic theme in elongated durations of 5, 6 and 11 beats.

This final section acts as a synopsis to the entire piece by focusing on Brookmeyer's concept of reusing previously stated material in varied ways. Recurring rhythmic references support the concept of development through variation but also demonstrate Brookmeyer's 'isorhythmic' style. Harmonically this piece is built from fundamental pitch class sets generated by the numbers within the address 11065. Prime order forms, both semi-tone and whole-tone, generate subsequent pitches to provide resulting sonorities. By using varied levels of serialism throughout the piece I have demonstrated a connection to Brookmeyer's composition style, in particular his 'Third Stream' approach, by implementing 20th century writing techniques. This composition is a depiction of my life while living in this house for the past five years. The music represents the joys and stresses that have occurred during this time as a result of acquiring an old property. This in itself relates to Brookmeyer and his students' approach to composition by using imagery or real life experiences as the impetus or inspiration to compose.

CHAPTER EIGHT

CONCLUSION

It is hard to determine to what extent one person's influence is measured. Is it measured by popularity or by the pursuit of obtaining recognition through financial gain? Bob Brookmeyer's music did not appeal to the masses nor did he achieve great financial success from performing or composing. He was recognized as an accomplished instrumentalist throughout his career and was identified as an innovative composer/arranger by his peers and scholars for the last 40 years. Brookmeyer lived through the period when jazz was at its peak in public appreciation but throughout his career his concerns lay within growth and expansion of the art form rather than pursuing personal success. The approaches that are apparent in his compositions exhibit traits that were cultivated, if not adopted, through his early exposure and work with Gil Evans and Claude Thornhill. However, Brookmeyer's compositions clearly state something very identifiable and distinctly Brookmeyer. He learned while 'on the street' and experienced the changes of the art form first hand by the leaders of jazz throughout his career. His associations with musicians of both east and west coast styles of jazz cultivated a unique and encompassing perspective and knowledge of the art form that provided him with the basis from which to search for a new direction. Through his involvement with the 'Gerry Mulligan Concert Band,' the 'Thad Jones & Mel Lewis Big Band' and various other road bands, Brookmeyer gained the experience to fulfill the duties of musical director or

composer in residence when the opportunity was offered to him. In the later years of his life, Brookmeyer balanced his commitment to his pursuit of personal growth and expression with the commitment of passing knowledge onto students while instilling within them the need and desire to find and discover their own identity through discovery and experimentation. These were key concepts to Brookmeyer's approach to music⁷⁰ and are evident in his compositions. The three composers discussed in this thesis all share the same fundamental approaches to composition that are present in Brookmeyer's work.

The following list states the qualities that are evident in all the previously discussed pieces and also reveals the concepts that these composers share.

- There is a clear and prevalent use of tension and release throughout each of these compositions.
- Each piece discussed is through composed and demonstrates the shared interest of the expansion of form.
- Each piece maintains a central focus throughout its entirety. In "Make Me Smile" the main focus is the soloist; all of the varied ensemble writing supports the solo melody and improvisation. McNeely's "Extra Credit" focuses on the 'moving rondo' form and Schneider's "Wyrgly" focuses on the depiction of a monster.
- Throughout all of the compositions, there is extensive reuse of material that is developed through endless variation.

⁷⁰ Wright, 179.

- There is the presence of 20th century techniques within each of the pieces discussed. This indicates Brookmeyer's interest and influence regarding 'Third Stream' music.
- There are distinctly similar approaches to utilizing rhythmic and motivic devices within these compositions and attention is given to the development of these devices.
- Through analysis it is clear that the basis of melodic, harmonic and rhythmic content stems from fundamental resources. This in turn promotes continuity, gives an 'organic' approach to the composition and demonstrates Brookmeyer's concept of the 'minimization of materials'.
- There is an advanced level of dissonance within each of the pieces discussed.
- Each piece concludes with a returning primary theme that creates a 'full circle' effect.
- The use of form, harmony, rhythm, texture and orchestration create and develop material through contrast.
- Each piece exercises a sense of balance of the contrasting elements throughout.

These qualities were also apparent in Dave McMurdo's arrangements and compositions as well. But the most noticeable impact that Brookmeyer made on McMurdo was the inspiration to pursue the discovery of his own voice and to try and search for new ideas. McMurdo's new direction in writing style exposed me to new and challenging concepts and in turn inspired me to arrange and compose. The piece that I

have written is inspired by both Brookmeyer and McMurdo and contains fundamental elements of Brookmeyer's writing that I have acquired through research and analysis. Brookmeyer's influence can be best measured by the extent to which his music has touched people. It is clear that he has inspired many great writers and his influence continues to be passed on through many, including myself to my students. Brookmeyer's legacy can be best identified through the gift of his music, which is to be studied and appreciated. It is clear that his music and influence lives on through his students and admirers.

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“11065”

A COMPOSITION BY KEVIN DEMPSEY

$\text{♩} = 82$ "McEwan"

Soprano 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guit.

Piano

Upright Bass

Drums

$\text{♩} = 82$

11

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

23

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

35

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

44

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

54 $\text{♩} = 100$

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

$\text{♩} = 100$

Dr.

63

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

71 ♩=152

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Cadenza

♩=152

79 "11" "Dempsey"

The musical score is for a piece titled "11" 'Dempsey' starting at measure 79. It features a 12-piece ensemble with the following parts: Soprano 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Guit., Pno., U. Bass, and Dr. The score is written in 4/4 time and consists of 12 measures. Measures 79, 81, 83, 85, 87, and 89 are marked with a 3/4 time signature change. The piano part (Pno.) has a complex melodic line in the right hand and a bass line in the left hand, with a 'Ped' (pedal) marking under the first, third, and fifth measures. The other parts are mostly rests, with some activity in the brass and woodwind sections in measures 80, 82, 84, 86, 88, and 90.

Sop. 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

86

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Enter with Sparse cym colors

92

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

118

98

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

104

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Ped

110

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

116

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Ped.

Ped.

122

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

128

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Ped.

Ped.

134

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

┐

Ped.

┐

Ped.

140

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Ped

146

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

152

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

Reo.

158

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Rehearsal marks: 158, 159, 160, 161, 162, 163

164

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Harmons

Edo

Edo

170

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Ped.

176

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

p

pp

132

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Reo

Reo

188

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Reo.

194

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Lead

200

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

206

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Ped.

212

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Continue as the remaining
Rhythm section lays out

218

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

224

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

231

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Fill

239

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Solo Emin9

Time Cym colors

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Don't make too much of this

253

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

260

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

267

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

274

The musical score is written for measures 274 through 278. The key signature has one sharp (F#), and the time signature changes from 4/4 to 3/4 and back to 4/4. The instruments and their parts are as follows:

- Sop 1:** Melodic line with eighth and quarter notes.
- Alto 2:** Mostly rests, with a short melodic phrase in measure 278.
- Tenor 1:** Rhythmic accompaniment using eighth notes.
- Tenor 2:** Melodic line with eighth and quarter notes.
- Bari. Sax.:** Melodic line with eighth and quarter notes.
- Tpt. 1:** Melodic line with eighth and quarter notes.
- Tpt. 2:** Mostly rests, with a short melodic phrase in measure 278.
- Tpt. 3:** Mostly rests, with a short melodic phrase in measure 278.
- Tpt. 4:** Melodic line with eighth and quarter notes.
- Tbn. 1:** Melodic line with eighth and quarter notes.
- Tbn. 2:** Mostly rests, with a short melodic phrase in measure 278.
- Tbn. 3:** Melodic line with eighth and quarter notes.
- B. Tbn.:** Melodic line with eighth and quarter notes.
- Guit:** Mostly rests.
- Pno.:** Mostly rests.
- U. Bass:** Melodic line with eighth and quarter notes.
- Dr.:** Rhythmic accompaniment using eighth notes.

280

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

Sop 1
 Alto 2
 Tenor 1
 Tenor 2
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Guit
 Pno.
 U. Bass
 Dr.

296

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

304

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

313

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

321

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

328

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

334

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

340

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

347 $\text{♩} = 60$ "0" "Freely"; Follow Conductor

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Approx. 20 seconds
State Pitches A,Bb,B,Db,G

Arco hold for 22 seconds

$\text{♩} = 60$ Cym roll Freely

357

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

:55

hold for 8 seconds

:38

Ad Lib rhythm for 10 seconds

:42

hold for 8 seconds

Ad Lib rhythm for 6 seconds

:55

hold for 8 seconds

:36

Ad Lib rhythm for 11 seconds

:55

hold for 8 seconds

:55

hold for 8 seconds

:24 :28 :53

ad lib voicing

:26 :31 :50

Ad Lib voicing for 6 seconds

hold for 5 seconds hold for 6 seconds

Ad Lib voicing for 6 seconds

:33 :54

hold for 22 seconds

:37

hold for 11 seconds

Ad Lib fill for 12 seconds

366

1:05 1:19 1:35

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

hold for 11 seconds

Ad Lib Rhythm for 6 seconds

hold for 5 beats

Ad Lib Rhythm for 5 seconds

hold for 8 seconds

hold for 6 seconds

Ad Lib Rhythm for 11 seconds

hold for 8 seconds

hold for 8 seconds

hold for 5 seconds hold for 6 seconds

Ad Lib Rhythm for 11 seconds

hold for 11 seconds

hold for 11 seconds

376 Approx. 1:45

Sop 1 hold for 4 seconds

Alto 2 hold for 5 seconds

Tenor 1

Tenor 2 Approx. 2:00 2:13 Ad Lib Rhythm for 7 seconds hold for 5 seconds

Bari. Sax. Approx. 1:45 hold for 4 seconds

Tpt. 1

Tpt. 2

Tpt. 3 Approx. 1:45 hold for 4 seconds

Tpt. 4 Approx. 2:00 2:12 Ad Lib Rhythm for 8 seconds hold for 6 seconds

Tbn. 1

Tbn. 2 Approx. 1:45 hold for 4 seconds

Tbn. 3 Approx. 2:00 2:13 Ad Lib Rhythm for 11 seconds hold for 5 seconds

B. Tbn.

Guit. 1:51 Ad Lib voicing let ring

Pno.

U. Bass 1:44 1:49 2:00 Repeat Stating Pitches A, Bb, D, Eb hold for 6 seconds hold for 5 sec. hold for 11 seconds in 3 second durations

Dr. 1:51 Ad Lib Fill

385

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Approx. 2:20

hold for 3 seconds

2:27

State Pitches Ab, A, B, F, Gb

Ad Lib Rhythm for 7 seconds

Approx. 2:20

hold for 4 seconds

2:28

State Pitches Ab, A, B, F, Gb

Ad Lib Rhythm for 6 seconds

Approx. 2:20

hold for 5 seconds

2:27

State Pitches Ab, A, B, F, Gb

Ad Lib Rhythm for 7 seconds

Approx. 2:20

hold for 5 seconds

2:25

State Pitches Ab, A, B, F, Gb

Ad Lib Rhythm for 11 seconds

Approx. 2:20

hold for 6 seconds

2:23

Restate same pitches 1.5 sec. duration

2:36

Restate same Pitches 3/4 sec.

391 Group Ad Lib 2:39 3:00 "6" Samantha 55
 =175

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit 2:39 Ad Lib Solo - Build Density

Pno. 2:39 Ad Lib Solo - build Density

U. Bass Ad Lib Improv 3

Dr. Ad Lib Improv =175 Solo Fill

399

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Time

ImPLY Slight Half Time Feel

404

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

409

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

413

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

417

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

422

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

426 4 X's Solo "E-ish"

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

4 X's Solo "E-ish"

426

4 X's Solo "E-ish"

4 X's Solo "E-ish"

431

Sop 1

Alto 2

Tenor 1

4 X's solo "E-ish"

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

4X's solo "E-ish"

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

431

432

433

434

435 4 X's
Solo Collectively

Sop 1

Alto 2
3rd & 4th X

Tenor 1
Solo Collectively
4th X

Tenor 2

Bari. Sax.

Tpt. 1
4th X

Tpt. 2
Solo Collectively

Tpt. 3

Tpt. 4
3rd & 4th X
Solo Collectively

Tbn. 1

Tbn. 2

Tbn. 3
3rd & 4th X

B. Tbn.

Guit

Pno.

U. Bass

Dr.

438

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Solo "E - ish"

442

The musical score for measures 442-446 is as follows:

- Sop 1:** Rests in measures 442-444. In measure 445, it plays a whole note G4. In measure 446, it plays a whole note G4.
- Alto 2:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tenor 1:** Rests in measures 442-444. In measure 445, it plays a whole note G4. In measure 446, it plays a whole note G4.
- Tenor 2:** In measure 442, it plays a quarter note G3, quarter note F#3, quarter note E3, quarter note D3. In measure 443, it plays a quarter note C3, quarter note B2, quarter note A2, quarter note G2. In measure 444, it plays a quarter note F#2, quarter note E2, quarter note D2, quarter note C2. In measure 445, it plays a quarter note B1, quarter note A1, quarter note G1, quarter note F#1. In measure 446, it plays a quarter note E1, quarter note D1, quarter note C1, quarter note B1.
- Bari. Sax.:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tpt. 1:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tpt. 2:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tpt. 3:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tpt. 4:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tbn. 1:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tbn. 2:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Tbn. 3:** In measure 442, it plays a quarter note G3, quarter note F#3, quarter note E3, quarter note D3. In measure 443, it plays a quarter note C3, quarter note B2, quarter note A2, quarter note G2. In measure 444, it plays a quarter note F#2, quarter note E2, quarter note D2, quarter note C2. In measure 445, it plays a quarter note B1, quarter note A1, quarter note G1, quarter note F#1. In measure 446, it plays a quarter note E1, quarter note D1, quarter note C1, quarter note B1.
- B. Tbn.:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- Guit:** Plays a continuous eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) throughout measures 442-446.
- Pno.:** Rests in measures 442-444. In measure 445, it plays a half note G4 and a half note F#4. In measure 446, it plays a half note E4 and a half note D4.
- U. Bass:** In measure 442, it plays a quarter note G3, quarter note F#3, quarter note E3, quarter note D3. In measure 443, it plays a quarter note C3, quarter note B2, quarter note A2, quarter note G2. In measure 444, it plays a quarter note F#2, quarter note E2, quarter note D2, quarter note C2. In measure 445, it plays a quarter note B1, quarter note A1, quarter note G1, quarter note F#1. In measure 446, it plays a quarter note E1, quarter note D1, quarter note C1, quarter note B1.
- Dr.:** Plays a continuous eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) throughout measures 442-446.

447

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

451

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

455

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Csus

Csus

459

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

464

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

469

The musical score for measures 469-472 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Sop 1**: Soprano 1, Treble clef, 4/4 time.
- Alto 2**: Alto 2, Treble clef, 4/4 time.
- Tenor 1**: Tenor 1, Treble clef, 4/4 time.
- Tenor 2**: Tenor 2, Treble clef, 4/4 time.
- Bari. Sax.**: Baritone Saxophone, Bass clef, 4/4 time.
- Tpt. 1**: Trumpet 1, Treble clef, 4/4 time.
- Tpt. 2**: Trumpet 2, Treble clef, 4/4 time.
- Tpt. 3**: Trumpet 3, Treble clef, 4/4 time.
- Tpt. 4**: Trumpet 4, Treble clef, 4/4 time.
- Tbn. 1**: Trombone 1, Bass clef, 4/4 time.
- Tbn. 2**: Trombone 2, Bass clef, 4/4 time.
- Tbn. 3**: Trombone 3, Bass clef, 4/4 time.
- B. Tbn.**: Baritone Trombone, Bass clef, 4/4 time.
- Guit**: Guitar, Treble clef, 4/4 time.
- Pno.**: Piano, Treble and Bass clefs, 4/4 time.
- U. Bass**: Upright Bass, Bass clef, 4/4 time.
- Dr.**: Drums, Percussion clef, 4/4 time.

The score shows a complex arrangement with many instruments playing similar melodic lines in the first two measures, which then evolve in the subsequent measures. The time signature is 4/4 throughout.

473

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

477

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

481 "5" Olivia 75

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

485

The musical score for page 76, measures 485-489, is arranged in a standard orchestral format. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for the following instruments:

- Sop 1:** Soprano 1, starting with a melodic line in measure 485.
- Alto 2:** Alto 2, with a melodic line starting in measure 486.
- Tenor 1:** Tenor 1, with a melodic line starting in measure 488.
- Tenor 2:** Tenor 2, with a melodic line starting in measure 488.
- Bari. Sax.:** Baritone Saxophone, with a melodic line starting in measure 488.
- Tpt. 1:** Trumpet 1, with a melodic line starting in measure 486.
- Tpt. 2:** Trumpet 2, with a melodic line starting in measure 486.
- Tpt. 3:** Trumpet 3, with a melodic line starting in measure 485.
- Tpt. 4:** Trumpet 4, with a melodic line starting in measure 485.
- Tbn. 1:** Trombone 1, with a melodic line starting in measure 485.
- Tbn. 2:** Trombone 2, with a melodic line starting in measure 485.
- Tbn. 3:** Trombone 3, with a melodic line starting in measure 485.
- B. Tbn.:** Baritone Trombone, with a melodic line starting in measure 485.
- Guit:** Guitar, with a melodic line starting in measure 485.
- Pno.:** Piano, with a melodic line starting in measure 485.
- U. Bass:** Upright Bass, with a melodic line starting in measure 485.
- Dr.:** Drums, with a melodic line starting in measure 485.

The score is written in standard musical notation, with each instrument part on a separate staff. The measures are numbered 485, 486, 487, 488, and 489.

490

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

495

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

500

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

505

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

509

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

513

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

517

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

522

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

526

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

530

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

534

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

538

Sop. 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

543

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Ped.

547

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

552

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

556

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

561

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit.

Pno.

U. Bass

Dr.

Fill Set Up

567

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

572

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

576

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

580

The musical score is arranged in a system of 16 staves. The instruments and their parts are as follows:

- Sop 1:** Soprano 1, treble clef, melodic line with slurs.
- Alto 2:** Alto 2, treble clef, melodic line with slurs.
- Tenor 1:** Tenor 1, treble clef, melodic line with slurs.
- Tenor 2:** Tenor 2, treble clef, melodic line with slurs.
- Bari. Sax.:** Baritone Saxophone, bass clef, melodic line with slurs.
- Tpt. 1:** Trumpet 1, treble clef, melodic line with slurs.
- Tpt. 2:** Trumpet 2, treble clef, melodic line with slurs.
- Tpt. 3:** Trumpet 3, treble clef, melodic line with slurs.
- Tpt. 4:** Trumpet 4, treble clef, melodic line with slurs.
- Tbn. 1:** Tenor Horn 1, bass clef, melodic line with slurs.
- Tbn. 2:** Tenor Horn 2, bass clef, melodic line with slurs.
- Tbn. 3:** Tenor Horn 3, bass clef, melodic line with slurs.
- B. Tbn.:** Baritone Horn, bass clef, melodic line with slurs.
- Guit:** Guitar, treble clef, melodic line with slurs.
- Pno.:** Piano, grand staff (treble and bass clefs), accompaniment with slurs.
- U. Bass:** Upright Bass, bass clef, melodic line with slurs.
- Dr.:** Drums, percussion clef, rhythmic pattern with slurs.

The score is written in 4/4 time and features a variety of musical notations, including slurs, ties, and dynamic markings.

584

This musical score page contains measures 584 through 588. The music is written for a 12-piece band and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments are arranged in the following order from top to bottom: Soprano 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Guit., Pno., U. Bass, and Dr. The score shows a variety of musical textures, including melodic lines in the woodwinds and brass, harmonic support from the reeds and tubas, and a rhythmic foundation from the guitar, piano, and drums. The piano part features a complex, arpeggiated accompaniment. The drums play a steady, syncopated pattern.

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

590 $\text{♩} = 60$

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr. $\text{♩} = 60$

601

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

607

Sop 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Guit

Pno.

U. Bass

Dr.

Detailed description: This is a page of a musical score, specifically measures 607 through 610. The score is arranged in a system with 17 staves. The instruments are listed on the left: Sop 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Guit, Pno., U. Bass, and Dr. The Soprano 1 part has a melodic line starting in measure 607, consisting of a half note G4, a half note A4, a half note B4, a half note C5, and a half note D5, all tied together. The other instruments have whole rests in all four measures. The page number 208 is at the bottom.